



DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

SOME THOUGHTS SUGGESTED BY THE PERFORMANCE OF SOPHOCLES' ELECTRA AT THE LYCEUM. THE PRIMITIVE CONDITIONS OF THE GREEK DRAMA CONTRASTED WITH THE ÆSTHETIC ADVANCEMENT OF TO-DAY. THE TECHNICAL BEAUTY OF ENSEMBLE PRESENTED BY THE CHORUS AND OTHER NOTABLE FEATURES OF MONDAY'S EXHIBITION.

The performance of Sophocles' Electra at the Lyceum Theatre on Monday afternoon was so curiously interesting and it was so indicative of painstaking skill and conscientious scholarship that I dare say it would meet with popular success if repeated a good many times.

Before speaking of it and the Greek drama generally in this article I wish to say that Messrs. Sanger and De Mille deserve the highest kind of praise for their work. I doubt if a more acceptable exposition of the work could be given—certainly not with the raw material of pupils. If it failed to realize some of the conditions of primitive drama it was because it was undesirable and perhaps impossible to realize them. A drama will in spite of everything reflect in its exponents something of the spirit and temper and character of the times in which it is produced. Our times are not Greek, and you might as well expect to revive the school of Michael Angelo, or to restore the mechanics of Archimedes, or the architecture of the pyramids, as to restore the school of Sophocles. However elementally great may have been the genius of Sophocles, and no one disputes it, the conditions of representation were primitive and artificial in his time and he wrote with a knowledge of no other conditions. It is necessary to refer to this because there is always a large amount of æsthetic obsequiousness and cant with regard to the Greek drama, just as there is with regard to the mythical drama, and the world has so long paid superstitious homage to Greek art without much discrimination as to what kind of art Greece was eminent in, that a few plain words, it seems to me, ought to clear the subject of much confusion.

In the first place, then, the Greek drama has a religious significance but no ethical significance in one sense of the word. It was reserved for the colder North, and especially for Germany, to adjust the drama to the enlarged human understanding of "free will" and the responsibility of choice and to free it from the fetters of a leaden fatalism.

In the second place, however far-reaching were the voices of Æschylus, Euripides and Sophocles, containing sub-tones like those of Job and Isaiah, that seem to have come from the heart of man when it lay closer against the breast of Mother Nature, they had no theatre at all in the same sense that we have it, and it is extremely doubtful if they would have either apprehended or comprehended many of the subtleties of our performances.

The drama, like everything else, has been subject from the time of the mythical Thespis to the present to the laws of evolution that have developed the tree out of the seed and the commonwealth out of the clan. Camille bears about the same relation to Electra that a revolver bears to a cross-bow. I can readily understand that a genuine cross-bow may be more valuable, but it will not do its work so effectively.

What I would like to say here, because I do not know that anybody else has said it, is that the drama, even more distinctly I think than architecture or poetry, but not more distinctly than music, bears a strict relation to its era and to no other era.

The classicists and the whole body of critical writers who estimate the drama from the literary point of view overlook this fact entirely. They read themselves into a belief that the Greek drama belonged to a golden age and must therefore be golden in the exposition. They forget that its exposition is human and that human material is advancing and cannot remain where Sophocles left his work.

The tendency of all really great dramas—not only of the first-class, like the Agamemnon of Æschylus and the Lear and Tempest

of Shakespeare, but the Robbers of Schiller and the Hernani of Victor Hugo—is to pass with their era out of representation into reverential literary keeping. The progress is from the stage to the study, and any attempt to take them back is not unlike the attempt to take the valuable botanic specimen out of the herbarium back to the fields.

This is just exactly what is taking place with Shakespeare under our eyes at this moment. If he grows greater and more popular with each age, it is not on the stage. Where is Lear or the Tempest played? What stock company will dare to play Hamlet without the bolstering of an eminent name? Outside of the study the on-pushing world asks: "What do we care for Hecuba? How often is Shakespeare played in France or Germany or Italy? And yet the whole world is still his."

You must have noticed when Salvini played Othello—and he played him, I think, much nearer to the Shakespearean age than any man in our time—that our sensibilities were a little shocked by the actual representation of such an elemental monster. We had grown somewhat away from the realities of a savage revenge. The spirit of the time was not willing to lend its tolerance quite to the masculinity that arrogated to itself the right to serve or to suffocate a woman as the mood took him.

The best proof that the Americans want to see a curiosity in Salvini quite out of keeping with our time when he played Othello, and did not go to see Shakespeare, is found in the facts that his Macbeth and his Hamlet were failures.

The Greek drama cannot be revived with its conditions unless you turn time backwards. Nor is it possible to revive the Greek theatre. We are not building our temples on a hillside to accommodate thirty thousand people. We are reducing their dimensions every year. We have abandoned the proscenium. The opera house was the last to hold on to it, because the prima donna could step out of the picture and the action to execute her *tour de force*.

Just think a moment how much fine or delicate work could be done in those vast Attic theatres. To be heard at all it was necessary to resort to exaggerations of tone that soon became a proverb. To be even seen it was necessary to wear extravagant masks, or to resort to the *catherinus*. Obviously there were no fine tintings in those actors' work. They laid on a few unbroken pigments and were content if their work presented the effect of a bas-relief. They put a chorus in the *proscenium* to anticipate and enforce the emotions and transmit them in choral unison to the listeners. It was a purely empirical but necessary method that grew out of the conditions.

When we come to the little Lyceum Theatre and there find this expedient of the great Greek era, we ought to smile, if we are scholars.

But, of course, in presenting the Greek drama, it had to be presented with as near an approach to its primitive conditions as was possible.

Messrs. Sargent and De Mille were not trying to expound the genius of Sophocles, but the genius of the Greek stage.

Their aim was educational, not speculative, and the result in that view was as satisfactory as one could expect. But this curious anomaly was presented of the primitive drama availing itself of all the improved conditions of representation and all the chastened good taste of the nineteenth century, and unwittingly claiming that the triumph was due to the inherent excellence of the work itself.

The Greek chorus, for example, was an achievement of modern æstheticism. It is true Laura Sedgwick Collins had set it to the Greek tetradion and it was chaunted in an archaic minor mode; but the voices were not and could not be used in the primitive style, and the fluent beauty of the tableaux that melted in successive pictures in indescribable harmony of form and color was unknown to the world before the Renaissance. I have never in my experience seen anything so spectrally and chromatically lovely to the eye as this human orchestra interposed between the action of the play and the observer. But I felt that its tenderness, its half tints, its

infinite suggestiveness, its fluent interpretation of intermediate emotions and its use of the choral resource at the climax to declamation were not Grecian. It had got a suggestion from Beethoven, from Shakespeare, from Kanthach, from Lessing, from Delsarte, whom the Greeks did not know. The graft of a thousand years and a thousand perfected means of æstheticism lifted into new spiritual meanings was on the primitive stock.

We had gone back to the out door temple and taken our enfranchised woman, our electric lights and our suppressed utterance with us.

We are constantly doing this in our critical pilgrimages to Greece, but we are very apt to forget that the Hellenic race did not make our ideals. Its polytheism is a beautiful fantasy. Its woman was an Amazon or a Venus. And its greatest philosopher, Plato, married one of the hetairæ and left an epigram on her beauty that is still extant, and that would do honor to Swinburne.

I am myself one of the most respectful and reverent worshippers of the past that you can find among Americans, but I believe that there is room for a little wholesome worship of the present, and I cannot help protesting now and then against an archaeology that substitutes mummies for life.

I prefer the sunrise of humanity to the twilight of the gods.

If Messrs. Sargent and De Mille should reproduce The Electra of Sophocles, and I sincerely hope they will, if only to show how the scholarly taste of our present masters can triumph over the past and galvanize with the Farradic current of our art the royal mummies of the past, I hope, most excellent reader, that you will go and see it. Put the cool wreath of Melitotos on your Athenian brow, wear your dress toga and your Psyche knot, and then watch Orestes kill his mother and pose as an avenger of the gods.

If you do not quite sympathize with the arrogance of classic matricide you will at least catch what is even quite as Grecian, and it is the beauty and grace of the murderer. He kills his mother as an Apollo might. He makes a breathing statue while he executes a brutal vengeance. He shows his gladiatorial legs and his primitive notion of masculine authority at the same time. And your true Grecian sense will forgive the one on account of the other, just as it would prize a Leda or an Aphrodite for its form, not for its significance.

You will also notice that Electra does an enormous amount of wailing, mourning, groaning, weeping, writhing and threatening. Her emotional candor is amazing. She advertises every pang. What is there in this that arrests your attention and jars upon your nerves?

Let me tell you: It is the fact that two thousand years have lifted woman from the Pagan to the Christian sensibility, and put reticence in the place of demonstrative passion and self-abnegation in the place of self-assertive personality.

I called your attention the other day to the fact that Homer makes even Mars bellow like a bull when he is hurt. And here we have Electra making a libation for the whole world of her selfish sorrow and her private spite. This is Greek.

The ideal of the monotheistic renaissance is that hearts can break without an uproar.

The peculiarity of our Mars when he was besieging the Southern Troy was that he could keep his mouth shut.

The ideal hero of modern life is not the man whose emotions carry a gong upon which his impulses beat, but the man who doesn't reply when the newspapers abuse him.

You must remember, too, that Orpheus when he was searching for his Eurydice played on a sea-shell and charmed the devil with only three notes, and like Amphion, who built the wall of Thebes with a lute, this miracle-worker seems to have based his whole power on melody, not on harmony.

In fact, Greek art is monodie, and the art of Messrs. Sargent and De Mille is polyodie.

The pupils who sustained the parts of the Greek play evinced thorough discipline. Whatever criticism is here offered in a friendly way of the Greek drama does not apply to them, for their greatest triumph was in subordinating themselves as much as possible to

the spirit and conditions of the material. The very extravagance of Electra's grief was true to the spirit of the piece, and so was the vain-glory of Orestes.

In technical beauty of ensemble nothing has approached in our time the æstheticism of the chorus. It never for one second made an angle or a parallelism. It flowed into curves and complimentary colors as the sea and sky in a living perspective, and there was in it a strange, fluctuant suggestiveness that was new.

If Messrs. Sargent and De Mille do as well with the plays of a later era, they will have demonstrated at last that we have an academy in which scholarship and good taste promise a great deal for the stage. NYM CRINKLE.

FORREST'S BIRTHDAY CELEBRATION.

The eighty-third anniversary of the birth of Edwin Forrest was celebrated in a most interesting manner at the Forrest Home, at Holmesburg, Pa., on Saturday last. The programme included a Memorial Poem, written by G. O. Seilheimer, of the Philadelphia Times, and read by Ellen Dudley; a duet by the Misses Mawson; a recitation, "The Engine Driver's Bride," by Mrs. Rachel Cantor; the Adagio, from the twenty-second concerto of Viotte, by L. Gustav Schmidt; a recitation, "The Idiot Boy," by Frank Lawlor; soprano solo, "Dear Heart," by Tillie May Forney; a scene from Hamlet, with Frank Lawlor as Hamlet, Harry Rascomb as Marcellus, and Richard Penistan as Horatio; solo, by Miss Mawson, Faust, fantasia, by P. Sarasate, by Mr. Schmidt; selected aria, by Mrs. C. R. Craig; a recitation, "Matrimony," by Mrs. Rachel Cantor, and a solo by Ida Mawson.

Flowers from Frederic Brown, Lawrence Hanley, Gertrude Kellogg and Eleanor Lyndale, of the Booth and Barrett company, were received.

A REUBEN'S GENEROSITY.

The recitals recently given at the Vanderbilt residence by M. Coquelin and Madame Harding savor of the European custom, by which actors and actresses are commanded to appear before His or Her Royal Highness, and they seem a little out of place in democratic America. But, after all, they are Europeans, and that may account for it.

It calls to mind a story told of the late William Warren, which illustrates the idea some people have that actors and actresses are public servants to be called upon to amuse at any or all times.

Mr. Warren was enjoying his well-earned Summer rest, and was on his way to his seaside home aboard a Boston Harbor boat. Also on board was a gentle Reuben from the interior of Massachusetts—Mosttown, Pumpkinville or some such place. Someone informed him that the genial old gentleman sitting near the stern was William Warren, comedian of the Boston Museum.

Rube eyed Warren for a while, and finally gathering up sufficient assurance he accosted him with: "Say, be yeon Mister Warring, the funny man up tew the Bosting Muzeum?"

Warren, who sized Rube up at a glance, smiling answered in the affirmative. Rube was silent for a few moments, deep in thought. Then he suddenly burst forth with:

"Goldurn the expense! I'm on a toot, an' I don't keer a darn!" Shoving his hand down into a capacious pocket he drew forth a dollar, and holding it out to Warren he said: "Thar's er dollar, Mister Warring, now please cut some capers!"

THE GUSHER'S BABY.

Little Philip Herne, the waif who is known as "The Gusher's Baby," has found a home and parents by adoption with some good friends of the late Mary Fiske.

Many offers to adopt the child were made to Mr. George Waters, who had him temporarily in charge. After careful deliberation he concluded to place it with a gentleman and his wife, who agreed to rear and educate him as if he were their own. Yesterday Philip was taken to his new home.

The estimable couple who have adopted him desire to avoid newspaper publicity and for that reason their names are withheld.

THE NEW YORK DRAMATIC MIRROR.

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CIRCULATION.

A STATEMENT regularly appears at the head of our editorial columns in these words: "The Mirror has the largest dramatic circulation in America." It is set forth in type of modest size. It is brief. It is to the point. It is literally true.

Some months ago THE DRAMATIC MIRROR offered to give \$500 to the Actors' Fund if any other journal having or claiming a circulation among theatrical people would compare its books with ours and disprove the above claim. The offer found no takers. Up to the present time the only forms of reply have been blatant falsehoods and empty counter-assertions which have not deceived anybody.

It is perfectly evident to all that our contemporaries falsify, but whether they do so consciously or unconsciously is a question, since self-delusion is no uncommon thing among weak humanity. We like to be obliging; we derive especial satisfaction in destroying error and proclaiming truth. We particularly delight in the establishment of incontestable facts.

For these reasons we give public notice that we will be happy at any time to demonstrate the hollow mockery of the delusions which some of our contemporaries hug close to their ears and gaudy banners, and to relieve them of embarrassment or dismay we are willing to forgo the condition that the knowledge shall be bought through the enrichment of even so worthy a charitable organization as the Actors' Fund.

In other words, we are prepared to submit to a fair test and comparison of the circulation question under mutually satisfactory and agreeable conditions. Or we will, if it is so desired, furnish the proofs on both sides ourselves without trouble to the venturesome contestant, as we are perfectly able to do this, through a peculiar combination of circumstances, without bias to anyone's interest.

A CURIOUS RELIC.

THE term "opera house" as applied to American playhouses is not only an absurd misnomer but a curious relic of old-time false pretences.

Opera House clearly means a building devoted to lyric performances, yet, with but two or three exceptions, the hundreds of theatres bearing that name in this country are almost exclusively used for dramatic productions. The term is, therefore, irrational and misleading.

The origin of the custom of calling theatres "opera houses" can be traced straight back to the good old days when playgoing was held in disfavor by many people and shrewd managers conceived the idea of whipping the devil around the stump by giving their houses a name which should disarm prejudice and lull the puritanical conscience into somnolent inactivity. The subterfuge was successful, and "opera houses" multiplied in great numbers. They almost entirely superseded the theatres which formerly went by the name of "museums" for the same prudential

reasons, wherein a few mangy monkeys and stuffed snakes were popularly believed to purge the atmosphere of all unrighteousness.

But times have changed. The real or imagined necessity of a thin disguise of words has disappeared altogether; still the disguise remains. Let us hope, in the interests of common intelligence and in the cause of the correct use of terms, that in future we will have fewer "opera houses" and more theatres.

THE CUSHMAN MONUMENT.

IN this metropolis, where so many women have achieved distinction in the worlds of art and letters, no public statue has been reared to a woman. CHARLOTTE CUSHMAN, who more than any other of her sex left upon her times the impress of a rare and rugged genius, is fittingly the first for whom the honor of a monument has been selected. Admirers of her gifts and her achievements have organized the CUSHMAN Monument Association, whose object is to collect the necessary funds and erect in one of the parks of this city an heroic bronze statue of the famous actress. Of this society KATE SANBORN is the president and WINIFRED T. LOCKWOOD the secretary.

We hope that the laudable purpose for which the association was founded will meet with the sympathy and encouragement of all men and women in this community that love the stage and venerate the public and private record bequeathed to it by the greatest actress America has produced. A statue of CHARLOTTE CUSHMAN facing the Mall in the Central Park or located in one of the several squares which are oases in our teeming marts will not alone form a worthy tribute to her memory, but will also stand as a perpetual proof of the grateful appreciation of her countrymen.

We hope that the object of the CUSHMAN Monument Association will receive substantial aid from the profession. In the raising of such a memorial the players assuredly should have a part. We do not think that the great actresses' brethren will consent to leave all the labor and all the co-operation to the public. Membership in the association exacts no payments of dues or financial obligations of any description. It simply involves a pledge to further the cause by endeavoring to stimulate interest in the undertaking. We hope that many actors will apply to the association for the enrollment of their names.

MARKETABLE NOTORIETY.

A YOUNG woman marries the son of a noted statesman and politician. After a brief married existence she quarrels with her husband's family and a separation of man and wife ensues. She then announces that she is going on the stage. Columns of sensational matter are printed about her and her plans. On account of her connection by marriage with the eminent statesman and politician, and by reason of the generous exploitation of her affairs by the reporters, she speedily becomes notorious. Notoriety has, or is popularly supposed to have, a market value. Because of this a prominent and undoubtedly respectable New York manager makes the young woman an offer for a starring tour, which she accepts without hesitation. The machinery of the press, always ready to serve those that are skilful enough to manipulate its throttle and levers, continues to grind out the material wherewith a fictitious reputation is manufactured. The young woman's movements, habits of life, gowns, trivial conversations, and yeasty expectations are canvassed and described with amazing completeness. The public devours it all and possesses itself in patience, awaiting the momentous event to come, while the sardonic critics merely grin and sharpen their knives.

In the midst of this bustle of preparation for a debut that will not take place until next Autumn, is it out of place for THE DRAMATIC MIRROR to mildly ask what this young woman has done to warrant the sudden importance which she and her plans have acquired? And in the name of all that is sound, sane and sensible, upon what basis of promise or of performance has she—a pretty, but utterly unfriended, untrained and inexperienced person—found herself sought and secured as a "star" by a manager to whom we have been taught to look as a sturdy maintainer of the dignity of the stage and a supporter of the worthier professional element?

Has it indeed come to this, that a young woman who has achieved notoriety because she is the daughter-in-law of a member of the Cabinet, and because she has experienced domestic unhappiness, can for these reasons solely obtain from a leading manager a contract to go a-starring, and from the most prominent journals an amount of space which by no possibility they would devote to the actual histrionic achievements of real actors? It seems so.

At all events, neither notoriety nor newspaper slush can avail in the least when the time comes for this young woman to challenge criticism before the footlights. At that crucial point only ability will tell. However little talent and capacity are taken into account during the period of the preliminary boom, there is nothing on God's earth that will take their place when the public is seated in front and the curtain rolls up on the field of battle, which must needs become speedily the scene of victory or of defeat.

A SAGACIOUS MANAGER.

LOOKING about for topics to discuss the discerning *World* found one in the advertising columns of last week's DRAMATIC MIRROR, with the result that HENRY's glittering announcement of ESTELLE CLAYTON's forthcoming tour under his management received a third of a column on the editorial page.

We have frequently observed that THE DRAMATIC MIRROR's advertisements are brimful of interest to readers, and here is a notable illustration of the fact. Manager HENRY could not have placed his eloquent announcement in any other quarter where it would have secured a free editorial notice in the columns of the metropolitan daily whose claims to largest circulation are regularly sworn to on a stack of Bibles kept especially for that righteous purpose.

He should congratulate himself heartily on the accuracy of his judgment in selecting the best medium in the land for bringing the multifarious attractions of his charming new star and her wardrobe and jewelry to the attention of the profession, the public and the press.

ANOTHER REVEREND BIGOT.

THE trouble with Dr. WENDELL PRIME and the other sporadic bigots who indulge in lewd abuse of the stage is that they have not sufficient intelligence to distinguish between aesthetics and ethics.

"We, who are called Puritans," said he, at the Young Men's Christian Association the other night, "hate the theatre in our hearts and would like to see them all burned down in a single night. The theatre does for immorality just what the saloon does for the appetite for rum."

It is just such blatant ignoramus as this white-chokered slanderer, Dr. WENDELL PRIME, that make friends for the theatre and foes for the brutally and intolerant section of the church.

LITERARY FRAUD.

RECENTLY a series of short articles on the methods of securing success on the stage, signed by HENRY IRVING, LAWRENCE BARRETT, and other well-known actors, was syndicated by some enterprising person through several of the leading newspapers of the country. Investigation afterward showed that the articles were spurious and the names of the alleged writers used without authority.

The success of this barefaced fraud, including as it did the crime of forgery, evidences the carelessness with which even reputable and influential journals regard the matter that they print. Fully aware of the prevalence of swindlers in the journalistic field and clear as to the necessity of examining into the authenticity of such material, not one of the papers that printed this stuff discovered its true character or even inquired into it. Recklessness of that description is the natural outcome of the mad modern rush for sensational matter to supply the ravenous appetite of the multitude.

In this connection our attention is directed to the growing frequency of bogus contributions to the daily and periodical press which, unlike the swindle referred to, are sanctioned by certain actors themselves. Miss ANDERSON's *North American Review* article is vividly remembered as a conspicuous example of a professional reaching for literary honors

by proxy. A journalist in this city has for several months employed a portion of his time in writing articles for the press which prominent stars have signed unblushingly and given to the public as their own. The journalist gets the pay and the actors get the glory of posing as writers of ability.

There are scores of clever and brilliant writers in the profession who are not obliged to hire brains when they are called upon to appear in print. Many of these are comparatively humble people. It is generally the eminent actor who yields to the temptations to procure a literary reputation by substitute and whose compliance puts a premium on one of the meanest kinds of dishonesty.

PERSONAL.

HEATH.—Marie Heath, the well-known soubrette, at present with the genuine Atkinson's Peck's Bad Boy company, contemplates starting next season in a new farce-comedy.

BROWNE.—John H. Browne, a clever young actor, who has just closed with A Possible Case company, has been engaged by Nat Goodwin to go to San Francisco.

HADING.—Mme. Hading sailed for France on Saturday on *La Burgogne*.

LESTER.—Kate Lester, of The Cavalier company, displayed nerve and judgment at the matinee at Palmer's on last Saturday afternoon. A pile of floor cloth caught fire and burned rapidly. Miss Lester saw the blaze, and instead of screaming quietly told a stage hand, who put the fire out before it was seen by the audience. The latter was slightly burned about the hands and arms.

McCAULL.—Colonel McCaull will sail for Europe about the middle of April in search of operatic novelties.

MARTINOT.—Sadie Martinot sailed for the West Indies on Saturday. She will return in about a month to resume her season at Amberg's Theatre.

JENNESSE.—Edith Jenness, formerly of The Rag Baby company, was married on Sunday to Sol Lichenstein.

COMSTOCK.—Alexander Comstock, the young and popular manager of Gilmore and Tompkins' enterprises, started yesterday for Colorado for a few months' rest.

MAGUIRE.—Tom Maguire, who is one of the most popular treasures in the city, was the recipient last week of a handsome English thoroughbred Belden setter, the gift of State Senator William Rogers, of San Francisco, where Mr. Maguire is even better known than he is here.

VANDENHOFF.—Mrs. Henry Vandenhoff has made such a success this season with Robert Mantell's company that she has been re-engaged by Manager Gus Pitou for next season.

PASTOR.—Tony Pastor will take a trip to Europe in June, after the first road season of his company.

ALBERTA.—Laura Alberta has been engaged as leading lady to Creston Clarke for the remainder of the season.

TARLETON.—Ernest Tarleton, a young son of Alfred Thompson, who will be remembered here for the excellent work he did in Gwynne's Oath, has been so successful on the road in England in the boy's part in Captain Swift that he has been engaged by Beerholm Tree for the regular stock company of the Haymarket Theatre.

ALAMEDA.—A testimonial concert was given to Miss Anita Alameda (Annie Gleason, at the Metropolitan Hall, San Francisco, a few weeks since, when that lady made her first appearance in concert since her European course before a brilliant and enthusiastic audience.

FLORENCE.—The Florences, who have been on the road since last September, are gradually coming East. They will close their season in Philadelphia on April 27, and then return to this city.

DAVIS.—The full programme for the benefit of Charles Davis, Harry Miner's able lieutenant, which will take place at the People's Theatre on Thursday afternoon, includes a number of novelties. Among the new things to be seen will be Little Elsie Leslie as Susan in the first act of *Held by the Enemy*, and An Object Lesson, an entirely new skit by Charles H. Hoyt. The performance will begin at 1 o'clock.

STEVENS.—Edward A. Stevens denies the report that he is to sue Neil Burgess. He claims that all the differences between himself and Mr. Burgess are of an entirely personal nature, and that they have been amicably settled.

KUSSEL.—The Kusel brothers—Jule S., manager of the Streets of New York; W. S., late of the Academy of Music, Chicago, and Leon S., treasurer of Herrmann's Broad Street Theatre, Philadelphia—write that the Matt Kusel included in the list of pirates in THE DRAMATIC MIRROR last week is not related to or in any way connected with them.

EVANS.—Lizzie Evans closes her season on April 1, and will sail on the *Alaska* on April 9 for a sojourn of several months in Europe.

THE USHER.



*Mad him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.*

There has been a large demand for the current number of *Lippincott's*, containing Selma Delano's exciting story "Bella Demonia." Belford, Clarke & Company will issue it in book form in a few days, prefaced by an elaborate biographical sketch of the author from the devoted pen of Edward Heron-Allen. The dramatic version of the story, the latter informs me, is likely to be done in London by the Kendals, while there are several prominent managers negotiating for the American rights at the present moment.

The custom of making-up to resemble prominent personages of marked individuality is a favorite one with some actors. Manager Palmer has been used as a model for benevolent fathers, retired merchants and family doctors time and again. In *A Midnight Bell* Mr. Humphreys, as the bank cashier, builds up his countenance on the J. M. Hill plan very successfully. The bland forehead, the placid mouth, the proverbial whiskers and the familiar soft felt hat are shown with startling fidelity, and when he speaks we instinctively lean forward to hear all about the latest banner week of Murray and Murphy, and to catch on to the prodigious number of oyster stews sold during the month at Boston's bivalvular palace. Of course we are disappointed—the cashier talks about the robbery of his bank and we settle back with a sigh of regret.

The accomplished musical critic of the *Times*, W. J. Henderson, is making a substantial reputation, which reflects credit on himself and the honored theatrical family with which he is connected. Mr. Henderson will deliver a lecture before the Nineteenth Century Club at the Metropolitan Opera House this (Wednesday) evening on "Wagner and the Future of Opera."

The reports of George S. Knight's progress towards the complete recovery of his health are most encouraging. His devoted wife tells me that they will leave the Orange Mountains for the seashore in April.

The author of *The County Fair*, Charles Barnard, is prominently identified with the *Century*, and he is a copious contributor to other high-class magazines. Mr. Barnard is an expansive man, and he seeks relief from his purely literary work by strange experiments in scientific agriculture and in inventing all sorts of ingenious things. When he turns his attention to the stage he looks up his library and goes into his workshop. He leaves the world of letters and comes down to homely nature. He was the originator of that funny idea, the revolving house, which was one of the few amusing features of the absurdity, *We, Us & Co.* He doesn't pretend to any literary merit in *The County Fair*. He says his only object was to provide Mr. Burgess with a piece which should interest by its quiet naturalness, simplicity and truthfulness rather than in the direction of constructive strength and plot. He has succeeded in attaining it.

Mr. Daly has cultivated the field of German farce-comedy until it is run out. Now he proposes to try experiments in another direction, signifying an intention of flying his kite higher than ever before. Whether the tail is heavy enough and whether his string is long enough remains to be demonstrated. At all events he is going up on the roof of the dramatic temple to try his luck.

For several seasons Mr. Daly has catered almost exclusively to the taste of a certain class of fashionable playgoers. That taste was not especially lofty and his work was not of permanent value to the stage. In a refined and clever way he has presented a succession of ephemeral but amusing pieces that have popularized his theatre and made his company a favorite one among certain "swell" circles of playgoers. Before he hit upon this line of entertainments Mr. Daly's managerial experiences had been somewhat chequered. A departure from the recent policy, accompanied by reported changes in the personnel of the company, will be attended with risk.

New England plays have suddenly leaped into popularity, and I presume every yearning dramatist will start to writing one immediately. The success of *The Old Homestead*,

County Fair and *Midnight Bell* indicates a revulsion of taste in favor of that which is simple and homely. It is certainly a commendable change from the knockabout absurdity craze, even if it is not much of a step forward in the aesthetic sense. What a difference there is, by the way, between Uncle Josh and Abigail and the old-time Yankee of such pieces as *The Octoroon* and *Uncle Tom!* The rural New Englander, dramatically speaking, has evolved out of the primitive tobacco-chewing, wood-whittling stage into a genuine flesh-and-blood type.

The scandal-loving daily press has found a rather toothsome morsel in the domestic infelicities of an actress who for many years has been pointed to as a conspicuous instance of exemplary professional character. How the papers gloat over it gleefully, and turn the details over with the zestful delight that only such opportunities afford them! Until this case is examined and adjudicated in court judgment should be suspended. Mere gossip is not necessarily reliable. The testimony of years of blameless wifehood and motherhood should count for something now. Isn't it strange how almost a lifetime of well-doing, of moral grace and purity, will vanish from popular memory at the first foul breath of scandal? The record of decades is forgot in a day. Grief, not glee, should fill every professional breast if this gossip is finally reduced to fact—the injury would be visited upon many. Let's hope it is false and that the law will vindicate the woman.

A BEAUTIFUL THEATRE BURNED.

The large and elegant Mountain City Theatre at Altoona, Pa., was burned down to the ground on last Tuesday morning. The auditorium was on the ground floor and the house, which had all improvements, had a seating capacity of 2,000. The stars' dressing-rooms were elegantly fitted up with marble mantels and grates, marble-top washstands with hot and cold water, etc. These rooms were handsomely frescoed. There were three second-grade dressing-rooms on the stage and four large ones under the stage for minstrel companies. The building was in the Moorish style of architecture, and the decorations, drapery and much of the scenery were executed in the old Moorish style, as found in the ruins of the Alhambra. The drop curtain represented the Alhambra palace as seen in the distance through a heavy Moorish arch, with gorgeous draperies and lambrequins as if a portiere had been suddenly drawn aside. The fire broke out at 2:30 A. M., and the prevailing impression in Altoona is that the fire was the work of an incendiary. The flames were first discovered issuing from the basement of the building and when firemen entered they discovered a pile of kindling-wood on fire near the centre of the stage. The theatre was built and owned by Louis Plack. It had been erected at a cost of \$75,500 and on this there is only an insurance of \$21,500. The house will be rebuilt by a stock company.

A COSTLY COLORADO THEATRE.

The Opera House at Aspen, Col., which has just been completed at a cost of \$125,000, has been christened *The Wheeler*, in honor of Jerome B. Wheeler, a gentleman who is well known in this city as a former member of the firm of Webster & Wheeler, who conducted a large dry-goods house. Mr. Wheeler foresaw the great possibilities of Colorado, and is now making a vast fortune by investments in that State. He is reported to have no less than seven million of dollars in Colorado interests. Mr. Wheeler is a large stockholder in the Aspen Silver Mining and Smelting Co., one of the heaviest stockholders of the Colorado Midland Railroad Co., which has demonstrated the fact that a standard gauge railroad over the Rocky Mountains was a possibility, and which will within the next eighteen months when trains run into Salt Lake City be a Trunk Line, a stockholder in the Grand River Coal and Coke Co., and a trustee of five banks in different cities in Colorado.

"For a number of years," said Ralph A. Weil, the manager of the new opera house, who is here purchasing all the necessary adjuncts for a first-class theatre, "Aspen has been sadly in need of a handsome place of amusement. The city has fully 9,000 inhabitants, and the nearest place where a good attraction could be seen was Denver, which was 200 miles away. Mr. Wheeler has supplied this want, and the opera house which he has erected is one of which even the great city of New York need not be ashamed. In fact, we have not gone outside of this city for the principal decorations and furnishings, and I think that when it is completed he can claim the nearest and best appointed opera house in the State outside of the Tabor Grand."

"The house has been built of native sandstone and will seat 500 people. Mr. Wheeler has spared no expense in making it perfect in all its details. Opera chairs only will be used, and the house will be handsomely carpeted and decorated, lighted by electricity and heated by steam. We shall have seven handsome dressing-rooms, besides that of the

star, and they will be under the stage and will be nicely fitted up. In fact, they will be rooms in fact as well as by name—not cells.

"The width of the stage is 50 feet, 6 inches, and J. Alexander, the stage carpenter and machinist of the Tabor Grand, has attended to the construction of that part of the house. Robert Cutter, who needs no introduction to the theatrical people of the East, has been secured as property man of the house, while Mr. Burke, of the Chicago Opera House, has been engaged to paint the scenery. By the way, what do you think is the subject for the drop curtain? It is a representation of the Brooklyn Bridge painted by Burke from sketches obtained in this city, and is one of the best pieces of work of the kind that I have ever seen.

"It is our intention to open *The Wheeler* about April 29, and I shall leave the East for Aspen about the 10th of that month to remain there until the theatre is well on its way to prosperity. For the opening performances the prices will be \$2 and \$2.50, though the regular prices will be on the \$1.50 standard. The house will be in Pete McCourt's circuit, and time is consequently already booked. Among the attractions that will appear are E. H. Sothorn, Thatcher, Primrose and Wests' Minstrels, Mme. Rhéa, A Legal Wreck, The Lyceum Theatre company, R. B. Mantell, Mme. Modjeska, Rosina Vokes, Booth and Barrett and others. The Colorado Midland railroad will make the traveling of the combinations easy.

FRANK TANNEHILL'S RAZOO.

"I have just finished and copyrighted a new musical comedy-extravaganza, which I shall call *The Razoo*," said Frank Tannehill, Jr., to a *Mirror* representative the other day. "As you may guess from the title, it is not a classical effort, but I think that it is quite sure to prove what is more profitable in these times, a curtain raiser and money maker.

"If you do not already know it, I would like to tell you that the first week of *Zig-Zag*, my farce-comedy, at the Bijou Theatre, was the largest in the history of that house—\$6,500. I have determined to produce this new piece myself, and considering that I did everything necessary for the production of *Zig-Zag*, from engaging the company to producing the play, I am vain enough to think that I am qualified to take proper care of *The Razoo*. I have refused the backing of three well-known managers, and shall go it alone this time."

THE UNION SQUARE OPENING.

The seats for the opening of the Union Square Theatre with Helen Barry in *A Woman's Stratagem*, which takes place on the 27th inst., will be sold by auction at that theatre on Wednesday next, the 20th inst. The Fire Commissioners have accepted fifty per cent. of the receipts on the opening night. The offer, which was at first laid over for consideration by the Commissioners, is a graceful recognition by Manager Hill of the efforts of the Fire Department to save the building when it was destroyed a year ago.

LIZZIE EVANS' NEW PLAYS.

Lizzie Evans and her company are resting the present week, prior to opening in Philadelphia on Monday next.

"The present season, which ends Miss Evans' sixth year as a star," said her manager, genial Charles E. Callahan, "has been most excellent as far as financial and artistic results are concerned. We shall close early so that Miss Evans may take her trip to Europe, and next season we shall have two new pieces, opening our season at the Globe Theatre, Boston, on August 19. From Boston we come to the Windsor for the following week. The two plays are *Fine Feathers*, by an author who wants to keep his identity a secret, and *A Hoosier Heroine*, by Messrs. Frazer and Wood, of the Chicago *Arms*."

AMENITIES OF THE MYSTIC SHRINE.

The Nobles of the Mystic Shrine in Detroit tendered W. J. Florence a reception recently, and on the 2d inst. 200 Nobles attended Mr. Florence's performance of *Cap'n Cuttle* at the Detroit Opera House in a body. At the end of the third act Mr. Florence was called before the curtain and was handed a beautiful floral stand, composed of flowers emblematic of the order. The emblem consisted of a pyramid of red, yellow and white flowers, encircled with roses and smilax, and bearing the words "Masonic Temple, Detroit, Mich." Mr. Florence made the following felicitous and humorous remarks:

"Ladies and gentlemen, pardon me if I step out of my character for a moment to address you. I wish to extend to you, and through you, to the public of Detroit, our sincere thanks for the approbation you have accorded us. I say 'we,' for I include my better-half, who, I regret to say, is not in the evening's bill to share my delight at this magnificent testimonial of your regard, and I wish to take this occasion to thank my sons, of *Moslem Temple*, for they are all my sons. (I refer to the handsome gentlemen in the box.)

for this token of esteem and for the magnificent reception tendered me on Thursday afternoon. Those who do not understand these symbols might think we were attending a college of cardinals, and I assure you these gentlemen are supposed to possess all the cardinal virtues. (Laughter.) I spoke of them as my sons. Now don't you think I have got a handsome family? If I may be permitted to return to *Cap'n Cuttle*, and quote a line of his, I will say in conclusion, "If anyone kin, they kin."

PIRATES MULTIPLYING.

Carrie Anderson is playing *Fate in Kansas* under the title—also stolen—of *Woman Against Woman*. In Nebraska the *Eureka All-Star Theatre* company, "composed of 14—first-class artists—14," is doing *The Planter's Wife*, whose authorship is ascribed on the handbills to Harry Lacy. The pirates are growing active again. Some time ago *The Dramatic Mirror's* warfare drove most of them to cover. But they are getting out of their holes again, and it is evident that sharp measures will have to be adopted.

Charles Atkinson, proprietor of Atkinson's Comedy company, is being shamefully victimized by piratical productions of *Peck's Bad Boy*. *The Dramatic Mirror* correspondent at Winnipeg, Canada, mailed the route of a combination claiming to be "Atkinson's Comedy Co.," which played in Winnipeg on March 1 and 2. The organization is headed by J. J. Williams, who plays the *Bad Boy*. They are routed as follows: St. Paul March 11-13; Minneapolis 14-16; Denver 25-30; Pueblo April 1, 2; Leadville 3-5; Aspen 6-8. Managers in all those cities should cancel their dates with this alleged Atkinson Comedy co., as it is J. J. Williams' pirate comedy company. Their programme is headed "Atkinson's Comedy Co. in *Peck's Bad Boy*," while in small type in the body of the same programme the announcement is made that "*Peck's Bad Boy* Songster contains all the songs sung by J. J. Williams' Comedy Co. in *Peck's Bad Boy*." The only authorized and copyrighted dramatic version of the *Bad Boy* sketches by George W. Peck, editor of *Peck's Sun*, is solely owned by Charles Atkinson. The legitimate company is under the management of H. T. Wilson, and is headed by Ed. J. Heron and Harry J. Crandall, who play the *bad boy* and the groceryman in the order named. While the company was playing in Brooklyn last week a *Mirror* representative met Manager Wilson. He stated that the Matt Kusell, whose despicable exploits were chronicled in these columns last week, played at Chatterton's Opera House at Springfield, Ill., in *Peck's Bad Boy* to \$400 about a fortnight before the regular organization appeared at the same house, playing to only \$175. This is the financial side of the question. In all probability the legitimate organization would have played to \$500 or thereabouts if the sneaking scoundrel and contemptible pirate, Matt Kusell, had not filled a date ahead at Chatterton's Opera House. The local manager would have lost little if anything by playing the legitimate organization only, instead of the most contemptible pirate in the country. If such flagrant piracy continues authors and owners of plays will have to seek Congressional legislation to suppress the play thieves and lodge such sneaks as Matt Kusell where he belongs—in State prison.

Other pirates reported during the week are The Wilson Theatre company, which closed a week's engagement at the Opera House at Sheboygan, Wis., on March 30. They presented during the week *The Galley Slave*, *My Partner*, *Secret of Lynwood*, *Marble Heart*, *A Great Wrong Righted*, *Mixed Pickles* and *In Peril*. Madge Bertrand, the leading lady, is said to be a good actress. Just why any actor or actress of average ability should aid and abet these pirate organizations with their services is difficult to explain, as the men and women of the profession should have too high a regard for it than to lend themselves to disgracing it by being the associates of pirate managers.

The Georgie Woodthorpe company played at the Clunie Opera House, at Sacramento, during the week of Feb. 25 in *Poor Joe*, *Among the Pines* and *Two Orphans*.

The Lyon's Comedy company, George W. Lyon, manager, is operating in a stolen repertoire in Illinois. Wisconsin, Illinois and Indiana is becoming a veritable Spanish Main for these theatrical buccaneers. The repertoire of the Lyon's Comedy company is very extensive and is as follows: *Mountain Pink*, *Man of Mystery*, *Black Diamonds*, *The Phoenix*, *The Octoroon*, *Tangled Lives*, *Factory Girl*, *My Partner*, *Streets of New York*, *Our Boarding House*, *Little Duchess*, *Kathleen Mavourneen*, *My Awful Dad*, *Editha's Burglar*, *Hearts of Oak*, *Davy Crockett*, *Under the Gaslight*, *Andy Blake*, *Potter of Texas*, *The Cricket*, *Miss and Mother-in-Law*. Will McAllister is the business manager of this gang.

ROSE WILDER, leading lady of the World company, sustained a sad bereavement in the death of her mother, which occurred in Chicago on the 4th inst.

AT THE THEATRES.

BIJOU.—A MIDNIGHT BELL.

Rev. John Bradbury..... R. J. Dillon
Lemuel Tidd..... Thomas O. Seabrooke
Napier Keene..... Frank Lane
Stephen Labaree..... W. J. Humphreys
Ned Olcott..... Hart Conway
Squire Olcott..... T. J. Herndon
Martin Tripp..... Eugene Canfield
Hiram Wing..... Jesse Jenkins
Ezekiel Slover..... Percy Gaunt
Nora Fairford..... Isabelle Coe
Dot Bradbury..... Maude Adams
Lizzie Grout..... Annie Adams
Abigail Grey..... Marie Uart
Nellie Bowen..... Elvia Cross
Annie Grey..... Beth Bedford
Tilly Frost..... Bessie Weyl
Little Brown Jug..... Baby Dot Clarendon

Mr. Hoyt's sketch, *A Midnight Bell*, produced at the Bijou Theatre on Tuesday night of last week, is running to crowded houses, and from its present indications of popularity will easily continue to attract liberal patronage until the close of the season. It contains much that is amusing while there are some bits of New England color cleverly introduced that are truthful and consequently commendable.

In *A Midnight Bell* the author has departed from the wildly extravagant line on which he has hitherto traveled. He has written a piece with a serious plot and endeavored to restrain his vagrant fancy within the bounds of human probability.

The story told by the piece is trite and insane, presenting as it does that familiar young man who heroically assumes the responsibility of a charge of bank robbery in order to screen a benevolent uncle, whom he imagines to be the real culprit, and depending for the development of its love interest upon a series of misunderstandings of a distinctly archaic pattern. The dramatic element is not only stale but feeble. The piece does not succeed by it, but rather in spite of it. The idea of the intensely self-sacrificing hero making his escape from the pursuers who want to jail him by coasting down a hill on a boy's sled is not thrilling or even impressive, although the mechanical part of it is ingeniously managed.

A Midnight Bell does not prove that Mr. Hoyt has any capacity for serious writing. Fortunately it abounds in humorous incidents, some of them boisterous, but many of them really clever as well as entertaining. The best act is the second, in which the primitive methods of the Yankee district school are most laughably presented. The examination of the scholars by the Deacon is a scene that abounds in droll and characteristic touches.

Mr. Seabrooke as Deacon Tidd bore off the comic honors by some very clever and admirably sustained eccentric work. Mr. Lane was manly and natural as Keene, the city lawyer. Mr. Dillon was as meek and lowly as possible in the character of the love-sick parson. Mr. Canfield's acrobatic and facial convulsions as Martin, the country boy, provoked hearty laughter.

Isabelle Coe gave a sweet, graceful and refined impersonation of the presentation of the pretty schoolma'am, Nora Fairford. Maude Adams was bright and ingenious as Dot, the lawyer's sweetheart. Elvia Cross sang blithely, and that dear little girl, Dot Clarendon, made a pronounced hit by her earnest singing and acting in the school-scene. The other parts were in competent hands.

Mr. Hoyt, looking as white as a cadaver, but in all other respects appearing quite self-possessed, came out and thanked the house for the reception given his piece.

PROCTOR'S.—THE COUNTY FAIR.

Otis Tucker..... Archie Boyd
Tim, the Tanner..... Charles J. Jackson
Solon Hammerhead..... Julius Scott
Joe Burdett..... Hal Clarendon
Bill Parker..... A. P. Horn
Bob..... Will Penzenden
Johnnie Perkins..... Allie Phillips
Constable..... Oscar Stevens
Jockey Joe..... Bernard Meyers
Cold Molasses..... By Himself
Sally Greenaway..... Clara Thropp
May Taylor..... May Taylor
Maria Perkins..... Addie Phillips
Sarah Wilkins..... Edith Wilson
Abigail Price..... Neil Burgess

The opening of Proctor's Twenty-third Street Theatre took place on Tuesday night of last week under very favorable auspices. The new and beautiful popular combination house was packed to the doors, despite the fact that there is a law in this city to the effect that the passageways must be kept clear. However, this and inconveniences in seating the public—the ushers were mostly at sea—were pardonable offences on the dedication night, which have not been repeated.

The new house has been fully described in these columns. A charming architectural feature of the theatre is an effect of loftiness from the parquet floor to the ceiling, and this is greatly enhanced by the noble proscenium arch, which is forty-two feet high.

Neil Burgess in Charles Barnard's *County Fair*, produced for the first time in the metropolis, was the attraction. This piece is described as a picture of New England life. It might be more aptly termed a landscape poem, for it is the idealism of rural realism. It is a Georgic of New England. The beauty of the scene in the third act probably has never been excelled. The spacious stage is completely filled with a real farm, with live stock and horses, while through the open doors the hillside pastures and fallow fields are seen bathed in a rosy sunset.

The story of the play is naturally a simple

one. It deals with the homespun life of Abigail Price, a middle-aged, motherly Yankee spinster. She is courted by Otis Tucker, one of the most bashful of lovers, for he has been smitten with her charms for fourteen years without popping the question, while she apparently never took a mean advantage of the leap years as they rolled around. Solon Hammerhead, a widower, who holds a mortgage of \$3,000 on Abby's farm, asks for her hand, accompanying his proposal with an offer to raise the mortgage. Abby does not reciprocate Solon's affection and declines the offer. Solon then begins to harass her about the mortgage, threatening to eject her from the farm, which he greatly covets, as it "jines" his own acres. The climax of the play thwarts all Solon's schemes. Unknown to Abby one of her horses, "Cold Molasses," has been trained for some time by Tim, a young repentant thief that she befriended and took into her employment. Tim rides the horse on the County Fair track and wins \$3,000, with which he pays off the mortgage that sets Abby free from Solon's persecutions. Otis at last screws his courage to the sticking point, proposes, and is accepted by Abby.

Mr. Burgess' impersonation of Abigail Price is broadly humorous, and slightly reminiscent of his work in *Vim and Widow Bedott*. While it is a caricature, there are a great many touches here and there that show Mr. Burgess' great intuitive aptitude for the delineation of eccentric female character. The episode of the hymn singing by Abby in the first act, instead of being an amusing travesty, could be made more legitimate by introducing a village choir at practice, and dispensing with much of the opening and closing of the door of the oven where Tim is concealed.

Mr. Burgess received very capable support. Clara Thropp as Yaggs, a New York street waif, made a distinct success. May Taylor was pleasing as Sally Greenaway. Archie Boyd was very satisfactory as Otis Tucker, who is a quiet old fellow something like Cy Prime. Charles J. Jackson did excellent work as Tim. Julius Scott was efficient as Solon Hammerhead. The remainder of the cast was efficient.

The piece is in four acts. The first act shows Abby's sitting-room at Rock-Bottom Farm. The scene also gives the roof of the farm-house, with a dormer window presenting its clear-cut gable with fine effect. The second act gives the exterior of Rock-Bottom farm-house, a quaint gambrel-roofed, unpainted, weather-beaten frame house, embowered in elm trees, with the barn in the background. The third act produces Abby's barn previously described. Here the corn-shucking—real corn—takes place, in which a hundred people present an animated spectacle. The double quartette and madrigal boys rendered "Harvest Home" and "Shucking the Yellow Corn" with fine effect, while the festivities wound up with a jolly country dance. The fourth act presents the County Fair. In the foreground are seen booths and showmen's tents. These are slid aside to the wings when the race track appears. Four horses with mounted jockeys appear in a bunch on the track. The horses are kept in motion on the treadmill principle and the scenery moves so as to simulate the running of the horses. The machinery used in this scene worked to perfection.

To sum up, *The County Fair* made an instantaneous success and is likely to become as popular as *The Old Homestead*. Already people are being turned away and seats are sold two weeks in advance.

The beautiful scenery is by Artists Goatcher, Young, Benson, Sherwood and Henderson. Their work is photographic in truthfulness and is very complete and elaborate in detail. The drop curtain, by Richard Bier, is an imitation in point of tapestry. The subject is a scene in the Park of Navarre from *Love's Labor's Lost*. It elicited general admiration, and is a fine work of art.

LYCEUM.—ELECTRA.

One of the largest and most intelligent audiences ever in the Lyceum Theatre witnessed a presentation of Sophocles' *Electra* on last Monday afternoon by the pupils of the American Academy of the Dramatic Arts. The play was beautifully staged and costumed, and had been so carefully rehearsed that it went without a hitch or a halt. Yet to the modern playgoer it proved a curiosity rather than an entertainment. It was presented in one act and played only one hour and a half, which, owing to its exceeding monotony, proved quite long enough. The piece employed twenty-four persons—seven men and seventeen women. The fact that it employed so many of the gentler sex probably had something to do with the selection, as the young women in the academy far outnumber the young men. It was certainly not so good a selection as might easily have been made to show the progress the young people have made in the art of presenting the modern drama. The bearing of the performers was much better than their elocution, which was what is generally denominated "preachy." They seemed to speak the text for the purpose of making its sonority appear rather than for the purpose of acquainting the auditor with the thought it

expressed. The musical feature of the presentation was by a very long way its most pleasing feature.

Mr. Sargent and Mr. De Mille, the directors of the Academy, and Mr. Belasco were complimented with calls.

PALMER'S.—BOCCACCIO.

The McCaull company began its annual metropolitan engagement at Palmer's on Monday night with a revival of von Supp's *Boccaccio*. As in the case of most revivals little was done for the piece either in the way of costumes or scenery. Our old favorite wore a rather shabby aspect in consequence. But the funny men were funny, the principal singers of the female persuasion sang agreeably and the chorus—particularly the men—gave a good deal of lusty spirit to their music. Somebody had brought the text down to date by a plentiful sprinkling of contemporary slang and a liberal injection of those colloquial gags and wheezes that count for so much more than they ought with our comic opera patrons.

Mr. Hopper was decidedly amusing in his own peculiar way as Lambertuccio. His telescopic acrobaticism kept the house merry and all the verses of his "Birdie" song were exhausted by encores. Mr. Bell seconded him sturdily as Lotterighi, the cooper. Mr. Dunagan was a dainty and sprightly Prince Pietro.

Miss Manola was a rather inert Boccaccio, but even a better actress and singer would find it difficult to efface recollections of Jeanie Winston, who long ago made this role distinctively her own. Miss Moore sang the music of *Fiametta* gracefully and gave her difficult solo in the last act with brilliant effect. Laura Joyce-Bell's *Peronella* was a decidedly amusing exhibition of mature friskiness, and her fine voice was heard to advantage in the concerted pieces. Miss Myers was a plump and pretty Isabella. Encores and recalls elongated the performance, which finished at a late hour.

The McCaull company will remain at Palmer's until October.

GRAND.—HELD BY THE ENEMY.

The popular war drama, *Held by the Enemy*, drew a large and appreciative audience at the Grand Opera House on Monday night last. The author of the play, William Gillette, gave a breezy and amusing caricature of Leslie's artist-correspondent, and frequently evoked the plaudits of the audience. William Harcourt as Col. Prescott gave a fine delineation of the character. Mr. Harcourt's voice is pleasant in tone and well modulated, and in the tender love passages with Rachel he was very effective. William Haworth as Lieut. Gordon Hayne gave an excellent characterization of the role, and his fervid and strong reading in the trial scene evoked a curtain call at the close of the second act. H. A. Moray was very capable as Brigade Surgeon Fielding. Joseph Humphreys made a hit in black face as old Uncle Rufus. Minnie Dupree was charmingly naive as Susan McCreery. It is pleasant to the philosopher to think that such a sweet, guileless simpleton as Susan is, at the hands of Miss Dupree, exists on this mundane oblate spheroid. Kate Denin Wilson was effective as Euphemie McCreery, and Mabel Bert won the audience as Rachel, the heroine. W. J. Scanlan in *The Irish Minstrel* next week.

STAR.—EVANGELINE.

Rice's *Evangeline* was presented at the Star Theatre on last Monday night to a crowded house. All the familiar songs and witticisms of the piece were listened to with apparent enjoyment and were vigorously applauded. Frankie Kemble put more life in the part of Gabriel than some of her predecessors have done and her costumes were very handsome, but their effect was marred somewhat by a pair of large diamond earrings that seemed out of place in the ears of a boy even in a burlesque. Irene Verona made a pleasing *Evangeline*. Fortesque was, of course, a massive favorite. Richard O'Gorman made an excellent Captain Deitrich. George A. Schiller was hardly equal to the part of Le Blanc. Maffit in the queer antics of the Lone Fisherman seemed to please the gallery gods. The dancing of Amelia Glover, the singing of the Ricesque Quartette and the march of the Amazons in the second act were among the pleasing features of the production. *Evangeline* will remain at the Star two weeks. Coquelin's farewell appearance is announced for March 25.

NIBLO'S.—HERRMANN.

There was a large and interested audience at Niblo's on last Monday night. The occasion was the annual appearance of Herrmann, the clever prestidigitateur, and his accomplished assistants. The audience was electrified by a number of new magical tricks, and awe-struck by the "cremation act." Herrmann is always a welcome visitor to New York. He possesses a degree of magnetism that completely masters his audiences and renders them submissive material in his skillful hands. Among the assistants the most prominent was D'Alvini, a celebrated juggler, whose queer and marvelous performance has already been commented upon in these col-

umns. Charles and Lillian Morritt made their first appearance in this country with this engagement. They do a really wonderful act, styled "Thought Transmission." Mme. Herrmann also appeared to pleasing advantage. Next week, the *Dark Secret*.

PEOPLE'S.—MRS. LANGTRY.

Mrs. Langtry opened a week's engagement at the People's Theatre in Macbeth on Monday night last. The house was crowded in every part, and the audience gave Mrs. Langtry an ovation. Mrs. Langtry rose to an impressive dignity in the leading role, especially in the banquet scene and in the sleep-walking scene, in which latter her natural expression is well adapted to assist her rendering. Taken as a whole, her performance seemed to show an advance towards an artistic ideal that went very far to disguise the fact that she is more of a mechanical actress than an emotional one. Henry Dalton played Banquo in substitution for Joseph Wheelock, and did well in the part. With that exception the cast was the same as at the Fifth Avenue Theatre. Next week, *The Stowaway*.

WINDSOR.—HERMINIE.

Herminie, or *The Cross of Gold*, which has met with considerable success on the road, was seen at the Windsor on Monday evening by a top-heavy house. The play was adapted from the French by William Redmund, and is of the romantic order, full of sensational situations and thrilling scenes and well suited to a Bowery audience.

Mr. Redmund as Paul Durand, and Mrs. Thomas Barry as *Herminie*, made all that was possible out of their parts. Charles Swain was very amusing as Pablo. The rest of the support was mediocre. Next week, *Lights and Shadows*.

THALIA.—LIGHTS O' LONDON.

H. R. Jacobs' own company, in the *Lights o' London*, commenced a week's engagement at the Thalia Theatre on last Monday, before a crowded house. So much has been written about this play that little remains to be said. The company, which is quite strong, did their work excellently. James L. Carhart and Blanche Mortimer made hits in their respective parts. The scenery was picturesque. Next week, *The Romany Rye*.

THIRD AVENUE.—NOBODY'S CLAIM.

Nobody's *Claim*, with the favorites, Dowling and Hasson, in the leading roles, assisted by a clever company, was presented on last Monday to a large audience. The piece is well-known here and has lost none of its former strength. A new part has been introduced, and is taken by a Colorado burro, Don Caesar. Miss Hasson's songs were warmly applauded, and everything proved enjoyable to the audience. Next week, *Hoodman Blind*.

AT OTHER HOUSES.

Captain Swift fills the Madison Square nightly. It has proved one of the best attractions the house has known.

The receipts of *A Gold Mine* at the Fifth Avenue are steadily picking up. But Mr. Goodwin cannot be accepted as a comedian with artistic impulses, nevertheless.

The O'Reagans is popular at Harrigan's. The people are glad to see a local play of the sort they like best.

Crowds and applause abundant are the rule at the Broadway, where Little Lord Fauntleroy constantly swells the list of his legion of friends.

Miss Esmeralda is crowding the *Standard*. The advance sale is large. Mr. Leslie and Miss Farren have ensnared themselves as strong metropolitan favorites.

This is good-bye week for *Sweet Lavender* at the Lyceum. On Monday an adaptation from one of Sardou's plays by Louis Nathal will be brought forward under the title of *The Marquise*.

Kellar, at Dockstader's, is repeating last week's amusing bill.

Nadji's 200th was marked on Friday by the distribution of small Hungarian caps as souvenirs. Lillian Russell, Fanny Rice and Edward Solomon were lavishly greeted.

Drifting Apart is in its second week at the Fourteenth Street. Mr. Herne has recovered from his indisposition and Mr. Wheelock has relinquished the leading part to him.

Lester and Allen, Conroy and Dempsey and Hayden and Heatherton are among the many clever specialists at Tony Pastor's this week.

MRS. YEAMANS TO LEAVE HARRIGAN.

Annie Yeamans was busy rehearsing on the stage of Harrigan's Park Theatre when a *Mirror* reporter called on her the other day to learn her intentions for next season. After a while she found time to get away.

"Yes, it is quite true, as you may have learned," she said, "I do not continue with Mr. Harrigan next season, and I have been engaged as a member of Daly's stock company. I have been secured to support Mr. Harrigan during his tour of the Pacific coast by the San Francisco managers, and that will end my season with him. Emily goes with me, and next season she appears with Jennie, who goes on the road again in a farce-comedy expressly written for her."

ROSA M. LELAND.

News of the death of Rosa M. Leland was received in New York on Monday morning. It brought sincerest sorrow to many hearts, and its suddenness was a shock to hundreds in the profession.

No greater-hearted woman ever lived. Her sympathies were as quick as her hand was generous. Staunch in purpose, loyal in friendship, charitable to a fault, endowed with a nature which was singularly rare and attractive—her death desolates a wide circle of humanity.

Mrs. Leland's good deeds were by-words among those that knew her. She could not be happy if there was misery beneath her eye until it was relieved. She always had a tear for the wretched or unfortunate; draw heavily as she would upon her sympathies, they were never bankrupt. Her cheery words, her kindly face, her strong hand-clasp lifted up many a poor wretch and helped him to better things. Although her path was not strewn with roses, she bore herself bravely before the world, and no misfortune was crushing enough to kill her spirit or embitter her soul.

Socially she was a woman among women. Her accomplishments, her *bonhomie* were irresistible. As a woman of business she has been pointed to with pride by the profession, and respected by all with whom she came in contact. The people of Albany were endeared to her and she to them. The integrity of her management was her pride and theirs.

If a business life of courageous, active, intelligent endeavor and a private life of magnificent generosity and the kindest, truest impulses are worthy to be remembered by those that survive, the name of Rosa Leland and the superb qualities of heart with which it was grandly associated will remain ever-green so long as a man or woman lives that had the happiness of knowing her.

Rosa Marion Dealann was born thirty-six years ago. She studied for the stage and appeared, for the first time, at Albany in 1871, taking a small part in Sallie Partington's company. Afterward she became the walking lady in the stock company of the Trimble Opera House, and before the close of the first season she advanced to the position of leading lady. It was at this time, when she was not quite nineteen years of age, that she adopted the stage name of Rosa St. Clair.

It was in 1872 that she became a member of Daly's company, succeeding Agnes Ethel. From Daly's she went to Booth's, and the following year she accompanied Adelaide Neilson on her tour of this country. Two years were then spent in a convent in Paris, and on her return she was married in Albany to Charles E. Leland, the hotel-keeper. On Sept. 22, 1881, while her husband was owner of the Leland Opera House, she opened that theatre and acted as manager and lessee of it until April 5, 1888, when it was sold and she became its purchaser. In the Winter of 1887 she opened a theatrical agency in this city with an office at 442 Broadway, and spent most of her time here. In June last she went to Europe for her health. She derived no benefit from the trip. When, a month after her return home, her half-brother, Garrett S. Kelly, died, the shock still more seriously impaired her health.

Almost broken-hearted by this bereavement and feeling entirely unable to busy herself with the cares of management she leased the Leland Opera House to H. R. Jacobs for a term of five years from May next. Two weeks ago, after attending a private theatrical performance in Albany, she was stricken with nervous prostration. The immediate cause of death was oedema of the lungs. Her mother, Mrs. Kelly, is her only surviving relative. The funeral takes place this Wednesday morning at Albany. There will be a private service at her late residence at 9 o'clock and a public one at the Cathedral later. The remains will be interred beside those of her brother.

MISS JANSEN "DOCKED."

Marie Jansen is a member of the Casino road company who has a grievance against the management of that organization. A week ago last Sunday she visited Dr. T. S. Robertson who, after a careful examination, informed her that she was suffering from acute laryngitis, and ordered complete rest. Miss Jansen stated that she could not comply at once, as the company were about opening in Brooklyn and the engagement would thereby be injured.

Consequently she appeared on Monday night, but rested Tuesday and Wednesday. Dr. Robertson then wrote to Mr. Aronson, stating that she ought not to be allowed to play further—a week's rest was imperatively needed. But as for Thursday Nadjy was the bill, Miss Jansen went on and finished out the week.

Her astonishment may be imagined when she learned that two nights' pay had been deducted from her salary. When she recalled the fact that she had played simply to oblige the management, and when she brought to mind the circumstances of her first appearance in the role of Nadjy, when the manage-

ment of the Casino would have been left in a serious predicament but for her help, she could not help feeling injured, and from a bare recital of the facts it looks as though she had reason to feel so.

NEW FUND MEMBERS.

Although there is but one annual member of the Actors' Fund added to the list the present week, this is more than made up for by the fact that we have to chronicle the addition of a new life member to the ranks of the prominent actors and actresses to whom charity and the good of the profession is more than an idle word.

The lady whose name is to be enrolled among the list of life members is one who has already won much distinction. It is that of

GERTRUDE KELLOGG.

Miss Kellogg is a member of the Booth and Barrett company at present. She is the fourteenth life member we have secured.

GUSTAVE LIVINGSTONE.

who has, by the payment of the annual fee of \$2, become a regular member of the Fund, makes the fifty-fifth professional who has joined since THE MIRROR pointed out the way.

RICHMOND'S PROSPECTS.

If ever a manager was enthusiastic over the theatre whose destinies he controlled, Henry G. Berger, who has had charge of the Academy of Music, Richmond, Va., since last September in connection with Thomas G. Leath, is that man.

"It has been my endeavor," said Mr. Berger to a MIRROR reporter "to reclaim Richmond from the demoralized theatrical condition into which it had fallen as a result of bad management, and I think I have at least partially succeeded. The Richmond Theatre had undisputed control of the theatricals of the city for twenty-five years, until at last it got into ill-repute. The result was that the wealth and respectability of the city got together and rented the Academy at a cost of \$60,000, which is to be added to the grand value of \$125,000. Last Summer it was rebuilt by McElfatrick, and this Summer he will spend \$10,000 in still further enhancing its advantages. The influences surrounding the house are peculiarly those of wealth and respectability, and attractions of standing are the ones that play with us.

"For the coming season we have booked: Wilson Barrett, Emma Abbott, The Wife, Boston Ideals, William Crane, Sol Smith Russell, Frederick Warde, A Possible Case, The Bostonians, Twelve Temptations, A Hole in the Ground, The Paymaster, Fanny Davenport, Dockstader's Minstrels, James O'Neill, Johnson and Slavin's Minstrels, E. H. Sothern, A Midnight Bell, Mr. Barnes of New York, Aronson's Erminie and Nadjy, Estelle Clayton, Sweet Lavender, Kajanka, etc.

"Besides the lease we have on the Academy, which is for five years, with privilege of continuance, we also have the lease of Van Wyck's Opera House at Norfolk Va., we control the Soldiers' Home Theatre at Hampton and the Academy of Music at Petersburg. My object is to make a week's booking for any attraction with Richmond and Norfolk. By the next census the former city will have a population of 120,000, while at the latter city we draw from 80,000, which includes Portsmouth, Hampton, Old Point Comfort and Fortress Monroe, and the furthest point of all these—the Fortress—is only thirty minutes off by boat.

"Northern capital and Northerners are fast recognizing the advantages of Richmond, and according to Theodore Moss, who has material interests in the city, in fifteen or twenty years it will have a population of 200,000. In fact, it has now the brightest future of any city in the Union and its wealth and prosperity is making itself felt.

"There is no reason in the world why attractions that go to Philadelphia, Washington and Baltimore, should not also make a week out of Richmond and Norfolk with great profit to themselves. I want to disabuse managers of the idea that to go below Washington involves a Southern circuit. It does not. We are only three and a half hours from Washington, and a week's engagement at the two cities involves but nominal railroad fares while the company can reach any point the following Monday from either of the cities. Geographically we are even nearer to Cincinnati and St. Louis than New York is, while the running time is now exactly the same, and will, of course, in time be less.

FRANCIS WILSON'S DISCHARGE.

The action of Rudolph Aronson in discharging Francis Wilson on Saturday last has occasioned considerable comment. The part of Faragus in Nadjy in the road Casino company has been played since Saturday by James T. Powers. Though the alleged cause of Mr. Aronson's determination was Mr. Wilson's casting away his property cymbals in the piece at Brooklyn last Thursday evening, the manager holds that the comedian's conduct the entire past season had much to do with it.

"To tell you the truth," said Mr. Aronson, "it had actually become a question as to whether he should manage the company or whether I should. I think that I had more than sufficient grounds for acting as I did. There was not one but many ways in which Mr. Wilson violated his contract, one of the agreements in which was to the effect that the artist should abide by my rules and regulations. With the way in which Mr. Wilson was going on it was impossible to hold the company together—impossible to enforce discipline. I should have felt justified in letting any of my company go if they had acted as Mr. Wilson did, and I feel certain that I shall be upheld in case of litigation.

"The trouble with Mr. Wilson is that he is troubled with big head—accent on the big. For the past six months it has been impossible to tell whether he was going on the stage or not. He would never report before five minutes to eight, and on several occasions he has said he was not going on, waited until the understudy got ready and then appeared after all."

Mr. Wilson was seen in THE MIRROR counting-room on Monday by one of our representatives.

"The matter is very simple," he said. "Mr. Aronson wanted to get rid of me because he has an idea that my expectation is to institute an injurious rivalry at the Broadway during the Summer. I hope to succeed but I don't expect, or desire, that the Casino should crumble to ruins on my account.

"Mr. Aronson's conduct has been spiteful and puerile. The cymbal business was merely a pretext. I was given a pair of cymbals on the night in question which, when I struck them, evoked no sound. I dropped them gently on the stage and went off for a moment while Mr. Olmi was singing to see if I could get another pair. Then I returned and went on as usual. That's all there is in it. I have put up with many annoyances all the season, instigated, as I believe, from solely malicious motives.

"I hold myself in readiness to perform whatever service Mr. Aronson may assign me, for I don't consider that his contract with me has gone out of force. If I am not paid my salary I shall sue for it. Meantime, as in duty bound, I shall offer myself to other managers until April 27—unless Mr. Aronson uses me."

ACTORS' FUND JOTTINGS.

The Board of Trustees held its regular monthly meeting on Thursday last. There were present second Vice President William Henderson, Secretary Harrison Grey Fiske and Trustees Louis Aldrich, Antonio Pastor, Edwin Knowles and Harry Watkins.

The Secretary's report showed that during the month of February there had been expended for relief, funerals and necessary expenses the sum of \$1,523.37. Chairman Aldrich, of the Membership Committee, reported that the receipts for annual membership dues for this year thus far amounted to \$1,774, and for life memberships, \$900.

The Reading Room and Library Committee reported that during the month of February 5,598 visits had been made to the rooms by professionals; an average of 233 a day.

The report of the Dramatic Bureau Committee showed that institution to be in a flourishing condition.

A vote of thanks was unanimously tendered to the ladies and gentlemen who had volunteered their services for the Actors' Fund benefit at Daly's Theatre on Feb. 14.

The meeting then adjourned to meet on April 4.

RECENT ENGAGEMENTS.

Judith Bernoll, O'Kane Hillis and James Wallis have been engaged for the Californian tour of Effie Ellsler; Maggie Fielding for Dan Sully's company; Horace Dawson for Kate Claxton's company; William Davidge for Margaret Mather in place of Dan Maguinis, who is ill; M. J. Jordan, L. F. Rand, John Robinson, Alfred McDowell, Edwin Maynard, W. H. Sheldon, Louise Paullin, Helen Corlette and Maude Monroe for the production of Dominick Murray's Right's Right at Forepaugh's, Philadelphia, next Monday night; R. J. Dugan and wife for Le Roubie Ronge; Walter Craven for E. H. Sothern's company.

THE COUNTY FAIR.

The New England drama has received a notably beautiful and realistic accession in The County Fair, at Proctor's new Twenty-third Street Theatre. On last Tuesday night it came, and metropolitan theatregoers have since been captivated by its truthful delineation and picturesque scenery. The New York press without a single exception has hailed The County Fair as one of the best and most successful dramas recently produced upon the American stage. Neil Burgess has added to his reputation as the original delineator of the quaint, kind-hearted New England woman, who can give a repartee as keen as a rapier and a square meal to a deserving tramp. Mr. Burgess' impersonation of Abigail Prue is a delightful one. He is supported by a strong company. The singing by a double quartette

and the choruses in the corn-husking scene in the real barn is a feature of the piece. The New York *Spirit of the Times* says: "The play ends with the best racing scene ever witnessed." Mr. Burgess, at a very large outlay, has perfected the machinery and mechanical effects used in the racing scene. The horses are seen on the track in a bunch just as horses are started at Jerome Park or Coney Island. Then the animals apparently run while the scenery moves like a panorama, thus simulating an actual horse race. The horses, of course, move on the treadmill principle.

The play is turning people away nightly and seats are being sold two and three weeks in advance, while orders for numerous theatre-parties from suburban towns are coming in. The piece has the crispness and lightness of coin from the mint and the ring of pure gold. It will doubtless have a long run.

David Towers, manager of Neil Burgess, in conversation with a MIRROR reporter said:

"We are turning people away at Proctor's new theatre. At twenty-five minutes to eight o'clock on last Saturday night we were compelled to turn people away. The ticket speculators have begun to make their appearance about our doors, but we shall protect our patrons and already the usual sign of warning has been placed in front of the theatre."

PROFESSIONAL DOINGS.

EDNA CAREY is recuperating under Dr. Robertson's care and will be able to reappear in A Dark Secret for the engagement at Niblo's next week. Miss Carey was not anxious to rejoin the rank, but Messrs. Jefferson and Taylor wanted her badly and as her health is sufficiently restored she accepted their pressing offer.

JOHN H. MEECH is in the city arranging for time for the new Star Theatre, Buffalo, which he and his brother have leased. They will run the Star in connection with the Academy of Music, which they own. The Meech Brothers are very popular in Buffalo.

FREDERICK K. ANDERSON has resigned from the business management of the Everitt Comedy company, and is at liberty.

ACCORDING to a telegram from Philadelphia, Hallen and Hart have made a pronounced success in that city in Later On.

A GENTLEMAN who recently visited Sara Jewett at Clifton Springs writes that she is much improved in health and that by next season she will probably have returned to the profession. Her present plans are to leave the Springs about the first of April and pass a few weeks at Old Point Comfort. She has received several splendid offers from first-class managers of New York and other cities, but it is too early for her to make any definite decision.

THE O'REAGANS is being given to phenomenal business at Harrigan's Park Theatre, and the chances are that the play will suffice as an attraction for the remainder of the season. Mr. Harrigan is rehearsing McKeown's Visit for the road.

MART HANLEY has arranged for Mr. Harrigan and his company to begin their tour in Brooklyn on April 29, instead of May 6, and the organization will, therefore, play in that city three weeks instead of two.

J. W. R. BINNS has received an offer from Signor Libretti, the well-known cornet soloist, to appear in London and at the Paris Exposition.

AN ENTERTAINMENT consisting of tableaux and readings from Ben Hur will take place at Palmer's Theatre on Thursday afternoon for the benefit of the Society for Aiding Self-Supporting Women.

DARY WOOD, on retiring from the Golden Giant Mine company recently, was presented with a handsome crimson plush toilette case by Henry Carl Lewis of the same organization.

THE Emma Abbott Opera company played to \$1,117.50 in eight performances at Harris' Academy of Music, Baltimore, last week against Little Lord Fauntleroy, Robson and Crane and other strong attractions. S. H. Friedlander, Mr. Harris' representative, and Charles Pratt, of the company, are willing to take their affidavits to this statement, if necessary. They believe that but for the fact that it was the first week in Lent and the strong counter attractions that the receipts would have reached at least \$14,000.

A MEETING of the shareholders of the St. John (N. B.) Opera House was held in that city recently, President A. O. Skinner presiding. The chairman stated that the directors desired an opinion as to whether it would be advisable to continue the work of building, and the stockholders were unanimous in the opinion that no time should be lost. The directors were authorized to begin building at once.

In consequence of the artistic success of the Greek tragedy, Electra, at the Lyceum Theatre, Manager Frohman has arranged with Messrs. Sargent and De Mille of the American Academy to give four more performances of the tragedy at the Lyceum Theatre. The dates set for these performances are Wednesday and Friday of the next two weeks.

CHARLES STANLEY, who broke his leg last October, and who has been confined to his house ever since, is now reported to have almost entirely recovered.

FRED LESLIE is negotiating with Rudolph Aronson to act as leading comedian of the Casino for two years from next December, and will most probably sign before he returns to England.

ON Thursday of last week Gus Piton was presented with a handsome gold watch and chain by his star, Robert B. Mantell.

CHARLES B. WELLES has been engaged by Gus Piton as leading support of W. J. Scanlan during the latter's coming tour of Great Britain.

LETTERS TO THE EDITOR.

MANAGERIAL EXPLANATIONS.

PHILADELPHIA, March 7, 1889.

To the Editor of the Dramatic Mirror:

SIR—I noticed in your issue of this week the reference to the Foster-McLoughlin Folly company, which opened at Lancaster, Feb. 25. It is true that some of the company were simply recovered, but in justice to two or three, especially Mr. Perry, I will say that their turn is second to none in the business, and I challenge any man that reflects to produce his equal. The Lancaster papers spoke highly of him, as did also every one that saw him.

Since the management has taken so much pains to condemn all, I will ask THE MIRROR to say that the company was only sent up to fill the date, as my regular company was not in shape at the time, and the truth is I was imposed upon by a certain gentleman who recommended these people very highly, and there was no time for rehearsals or they would never have traveled on my money. Your paper also says we opened to good business. This is not true. We opened to a sale business, mostly 15c admissions. Most of them were regular "jays."

Yours truly, F. W. FOSTER.

TURNED 'EM AWAY.

GLENS FALLS, N. Y., March 8, 1889.

To the Editor of the Dramatic Mirror:

SIR—Your Schenectady correspondent is in error in his report of this week. He says: "The Francesca Redding company played there the past week to light business." It was not the Redding company that played there the week designated. The Francesca Redding company played at Schenectady the week of Feb. 21 to his business, turning people away at least two or three nights, and this, too, against strong local attraction.

Yours very respectfully, CHARLES THEADORE.

HOWARD'S TALK.

INDIVIDUALISM A DESIDERATUM ILLUSTRATED
IN THE LIVES OF ROSA LELAND AND
MARY FISKE. TWO DIVERSE TYPES OF
BRAVE AND TENDER WOMEN.

Mary Fiske and Rosa Leland were an example, not alone to women of the dramatic profession but to women in every line of life. I can show this in a few words.

It is not necessary at all to enter into the details of their private life, nor to recount especially their signal triumphs in professional endeavor. The fact of their individuality is sufficient to point the moral and adorn the tale. They started without adventitious aids or abetments. They were not favorites at first. They fought battles and won precedence. Warm friends, interchangers of courteous helpfulness, they lived life's life together, and dying within a few weeks of each other are remembered by thousands as distinct types of women. You never will hear people say of some coming person "she is like Mary Fiske" or "like Rosa Leland," because there never was and there never will be women such as they.

They were totally different, each from the other.

It is easy to point to Mrs. Cleveland and speak of her, her habits, her appearance, her dress, because the necessities, the circumstances of her case, with which she had nothing whatever to do, made and continued her conspicuous. Flap-doodle correspondents wrote concerning Mrs. Cleveland as though she were the only beautiful woman in the world, and when it was proper for her to send a few sympathetic words to a bereaved friend, the newspapers of the land caught her expressions as though they were from the mind of an Aristotle or a Socrates, and stamped them indelibly in the cold type of observation. I dare say the lady, having fed upon this flattery for years, really regarded herself as something extraordinary, but now she sees in the very first week of Mrs. Harrison's residence in the White House a repetition of the nonsense which, in very great degree, deprived Mrs. Cleveland of her most precious worthily won. Monday's papers contained a three-line letter, written by Mrs. Harrison to the widow of a recently deceased congressman, and paraded with all the pomp and ceremony that during Cleveland's administration attended the most puerile utterances of his wife. Their station was what attracted attention to them, not their individual excellence, or their individual badness, or their individual anything, beyond the fact that they were temporarily occupying a conspicuous eye-attracting point.

Not so with Mary Fiske and Rosa Leland.

They were as well known in the dramatic profession by sight and character as any of the leading lights of the stage, and they were as well known to the public by name as any woman, no matter what her sphere, save that of politics, where a woman's name becomes known with a "Mrs." before it, she being a kind of tag on her husband's trunk. A few days before the great blizzard of 1888, it was my good fortune to meet Mrs. Leland with Mrs. Boucicault on Broadway, and as the two chatted merrily and sympathetically I thought how bright, how cheery the common temperament of these women is. They seem to have the same elasticity of mind and body, the same happy-go-lucky way of looking at affairs, the same quick, intuitional inspiration as to men and things. Within a week thereafter I had occasion to go to Albany, and on the car I met Mary Fiske and Rosa Leland. For an hour the air was fairly packed with the bright sayings of those two clever women. They had known each other many years. They were very fond of each other. Their acquaintanceship was mutual, their circle of friends very nearly the same, their interests identical in that each was striving for success, and not alone in her own behalf, and as I listened to them I thought, "how bright, how clever, how well informed, how different from the ordinary run of woman in thought and conversation and mode of expression." One would have said that in the mind of neither of these ladies lodged a regret, a wonder, a dread.

I knew better.

You will have noticed in traveling that as the hours wear away silence dominates the most talkative, and the effort to converse amid the noise and confusion, with distractions of view, is too much to be overcome, and little by little groups separate into individuals, and each buries himself within himself. At that time Mrs. Fiske leaned back in her chair and closed her eyes. I took a book. Having occasion to cut a page, and being without a knife, I asked Mrs. Leland if she had one. I saw she was crying. Although not an intimate, I was her friend, and I ventured to speak. Within the ensuing hour she told her troubles, and they were deep and broad. Her cheerfulness, she frankly told me, was the outwork of her natural condition and force of will. Had it not, she said, been for her tem-

perament, she would long since have gone beneath the flood of trouble, which seemed to rise mountains high and always at the wrong time. I expressed surprise, and reminded her of the cheery, breezy talk I had had with her and Mrs. Boucicault but a few days before, when she, with a very pretty compliment to her friend, said, "Yes, I am always cheerful with her, and yet she knows better than any how I suffer, how I struggle and the embarrassments that environ me."

A man's a poor devil.

He never knows what to do when a woman cries, so the best thing he can do is to do nothing. I did nothing, and said but little, and again the group separated.

Mary Fiske woke up.

And when she was awake, she was very wide awake. Looking across me at Mrs. Leland whose eyes were closed, although she was not sleeping, Mary said, "Poor thing, she's deep enough in trouble," and then quietly reviewing the past twenty-five years, during twenty of which I had known her, she recalled incident after incident in her own stormy experience, closing with a fervent expression, "Thank God, the everlasting spring of hope bubbles so continually in my breast that I can't get very far down." In order to stir her up to accustomed vivacity of talk, I controverted the proposition, and said that the universal level must be maintained in her case as well as in that of everybody else, and that my experience showed me that persons who were very high spirited at one time, were apt to be equally low spirited at another. She pool-pooled the idea, and said that in spite of troubles which would have conquered the strongest man she ever met, and have sent women to suicide for refuge, she found it a mental impossibility to lose her grip upon hope, and her belief in her ultimate destiny of success.

Mrs. Leland was manager of the Leland Opera House in Albany, so I drove her and Mrs. Fiske direct to the theatre, where they had business, and left them. Mrs. Fiske returned to New York that night. Three days after the blizzard came. I was caught in it and compelled to remain in Albany several days. The snow stood ten, twelve, twenty feet deep. Foster's Ideals were singing in the Opera House that week. It was great fun to get to the theatre, or to get anywhere. The snow meant disaster to Mrs. Leland's interests. She was embarrassed financially, she was in trouble all round. She had to deal with hard men, and with harsh creditors. She lived virtually alone in the world. I studied her with great interest, never once detecting a sign of the weakness, if it be a weakness, she developed on the trip on the train. Cool amid embarrassments, undaunted with expenses running on and her doors closed, apparently undisturbed with a handful of people in the house, good-natured, cheery, inspiring, I concluded she was a woman among women, with a big clear head, a warm beating heart, and a hand that could grip like a vice, and dispense charity with loving freedom.

Two types of woman.

Two types and yet identical in this, that they were individual. They were unique. They were self-poised. Each recognized the barrenness of the world, each had felt the sharp tooth of ingratitude, each knew she had been sucked to the marrow by hangers-on, by parasites, by cheats, by frauds. Each laughed in the face of the world, each won a foothold whence no storm could drive her. It seems to me the lesson taught by the lives of those two women is one of self-control and individualism. If Mary Fiske had given away to the influence of her effervescence and had lost self-control during her upliftments of inspiration, she would have become a jibbering idiot, a professional clown. She did nothing of the sort. She utilized that great gift of good nature and happy disposition in the interest of her friends and of humanity. You can't find a mean word in all her writing, and I have before me one of the last letters she ever wrote, in which, thanking me for a little courtesy extended to a friend of hers, she says: "Old friends are not to be separated by gossip. Tried friends know the value of that which is stronger than the hook of steel." She was a benison, she was a delight in that she never obtruded the dark side, and she must have had it, of life, but always presented with graciousness of generosity the overflowings of her own great nature, for the cheering and upliftment of whatever circle she might for the time being be part and parcel of. She was an individual, and will forever remain so so long as the record of the types is preserved, the one and only Mary Fiske.

So too with Rosa Leland.

Of the two, Mrs. Leland had perhaps the harder task because, although naturally kind-hearted, tender in her affection, forceful in her nature, she had learned by bitter experience that so few men and women can be trusted, and the lesson had cost her so much it was difficult for her, ungraced with that wonderful gift that made Mary Fiske's happiness an integral part of her nature. Rosa had to fight against herself. The last five years of her life were a trial, a sad disappoint-

ment. She was bearing upon her woman's shoulders burdens that might have crushed an experienced man of business, yet she controlled herself. She was the life of whatever house she was in. She maintained a record of business integrity. Her word was always accepted. The clasp of her hand was an assurance of never-failing fidelity. Her troubles were inside, and there was not in her that great current of animal spirits which made Mary Fiske competent to withstand the severest shock. If, without being disloyal to Mrs. Fiske, I could say, perhaps, that Mrs. Leland was the more sensitive nature of the two. It was impossible for her to bring herself up to a level of philosophy where she could laugh at disappointment, yet who recalls her in tears? A very few. She faced the world, she helped her friends, she was kind to the poor, right hand and left hand she distributed charity, and when opportunity was afforded her fellow citizens in Albany to testify their respect, their esteem, their appreciation of her tremendous effort, her theatre was packed with the best, the wisest, the most respected people of the town. The lesson taught by her life is that of self control and individualism. She will be remembered always as a good woman, as a brave woman, as a hard working and hard pressed woman.

Individualism is a desideratum.

POINTS.

One of the most charming personations seen during the week is that of the Countess Germaine, afforded by Miss Nettie Van Sickle, of the Barry-Redmond company, in the play of *Hermione*. The rapid advance made by Miss Van Sickle is not only gratifying to the friends of that charming lady, but an incentive to all who go upon the stage with honest ambition and intelligent industry.

Lilly Lehman's right arm is everlastingly uplifted. Someone has called her statuesque, and she tries to live up to it.

Frankie Kemble made a hit as Gabriel.

Falk has placed a plaque of charming O'Neill pictures in Harrigan's foyer.

THE DRAMATIC MIRROR sells like hot cakes in Washington.

What an "ad." seeker Sister Langtry is, to be sure!

Mary Anderson seems to have physically flopped at the first breath of adversity.

Anton Seidl can't afford to act ungraciously to an American audience.

A Brooklyn donkey of the clerical persuasion says a great proportion of the world's crime can be traced to theatres. What's the matter with camp meetings?

HOWARD.

ALFRED THOMPSON'S LAWSUIT.

Alfred Thompson, the artist, has brought suit against the Chicago Opera House for alleged breach of contract. In an interview with a *Mirror* reporter Mr. Thompson said:

"The success of *The Arabian Nights* and *The Crystal Slipper*, my two burlesques, produced at the Chicago Opera House, was so great that the management of the theatre came to me and begged of me to contract with them for three years to produce a piece each year. This was just before I left for Europe last October. I agreed to this, and then stipulated that I should not do any work for any other house in Chicago.

"The terms of the contract were explicit. It called upon me to construct the draft of the piece, to design the scenery, costumes and properties, and to take the sole management of the stage. An American collaborator was to be mutually agreed upon in order to infiltrate the necessary American slang into my piece. By agreement T. B. Chrystal, of the *Morning Journal* of this city, was decided upon. The scenery and the argument of the piece which, by the way, was to be a burlesque of *Blue Beard*, with the models for the scenery and the designs for most of the costumes, were shown and accepted, and the models were sent to Chicago, where the local scene-painters set to work at once upon their reproduction. Feeling that everything was in perfect shape, I then went to Europe, where I proposed to order the most elaborate costumes and to seek for such novelties as I thought attractive for the new piece.

"When I was on the other side I selected the music for both the ballets and the songs which I thought would be most pleasing to the American public, and shortly after my return this music was played through by Fred Eustis, who arranged the music for the *Crystal Slipper*. The latter gave it as his opinion that there was not a single piece selected that was not a gem. I then found out from my agent that none of my royalties on *The Crystal Slipper* had been paid since I left for Europe, and I wrote a letter requesting that the matter might be settled as soon as possible.

"I sent the first two acts of the burlesque to Mr. Chrystal, who, after reading them, wrote to me to say that nothing but prejudice could suggest the necessity of a collaborator, and that he looked upon it as almost an impertinence on his part to add anything to it. He returned it to me with a few Americanisms and some puns which, he thought, were

à propos. After that, as no notice had been taken of my royalties, I left for Chicago with the piece in an incomplete state. The third act was not finished, as I did not know what actors were selected as yet to fill the principal roles.

"At my first interview with David Henderson I begged before going any further that my *Crystal Slipper* royalties might be paid up. Instead of making any excuses for the delay or any apologies Mr. Henderson became abusive and said that he wondered how I could ask for my rights when I had already had so much out of the piece. I had good-naturedly made great concessions on the reduction of my royalties when the piece appeared at Boston, for which I received no thanks, and I replied that I was not going to make any further concessions in connection with the new piece until some settlement had been made. I was offered notes at dates ahead which I accepted and then agreed to read the piece as it stood. The fire scenes already painted by the artists of the house from my models were ordered shown to me after the evening's performance. These scenes were reproductions of my own models and were unanimously voted the best work ever done by the artists.

"On the Sunday following my meeting with Mr. Henderson I read the libretto in the Richlieu Hotel, promising the statement that it would be considerably altered at rehearsal to suit such actors as might be engaged to play in it. No observation was made after the reading except that Mr. Henderson said there was lots of action in it, and requested me to leave the manuscript in his hands. I was to write the songs as soon as I had settled with Mr. Eustis on the members chosen. The following day a type-written letter was sent me saying the piece was 'no good,' and that another must be written. Although I protested against this judgment, having already shown what I was capable of doing, backed by the experience of twenty years' reputation in Europe, I agreed to accept revision at the hands of Clay M. Greene. Mr. Henderson telegraphed that gentleman, and not receiving an immediate answer I refused absolutely any other collaboration, and after being treated to much insolent abuse at the hands of Mr. Henderson, who had already cleared off his theatrical debts of \$57,000 by the production of my piece, *The Crystal Slipper*, I left for this city saying they knew where to find me, and that as long as Clay M. Greene consented to work with me I had no intention of breaking my contract.

"When I returned to this city I found that Mr. Greene had left for Chicago, my models of scenery were returned by express as useless, and an imperative demand was made for the music I had selected in Paris and London and paid for. The expenses of the trip to Europe, by the way, were defrayed by myself.

"This is the entire story of the flagrant breach of contract. I shall be perfectly contented to put my piece before any jury of experts, and men like Phil Gatchner, of this city, and William Telbin, of London, are ready to swear to the value of my stage knowledge in scenery and effects. I have brought suit for breach of contract and damages through my lawyer, Mr. Latham, of Chicago, who is resident representative for Howe and Hummel in that city.

"In conclusion I would say that pieces of this kind, depending entirely upon beautiful scenery, novel costumes and catchy music, are not those to which one devotes the literary efforts of a comedy, or depends upon for the elaboration of character or the development of satire."

GLEANINGS.

GOLDMARK and CONRIED have sold to Col. McCaull the American rights of Von Suppe's latest opera, *Die Jagd Nach Dem Glück*, which has had a seven months' run in Vienna. It will probably be produced under the title of *The Clover* at Palmer's in August.

CLARA LANE retired from the Carleton Opera company at Nashville, Tenn., on Sunday last, and from the stage temporarily at the same time. Laura Clements succeeds her at Louisville.

T. F. HOPKINS, business manager for the Daniel Sully company, will shortly be married to Miss Annie M. Woelppel, a Philadelphia society lady and non-professional.

A CORRESPONDENT writes that Marie Wainwright did not appear with the James-Wainwright company in Greenville, Miss., on the 5th inst., and that Miss Wainwright has failed to appear in some of the smaller towns, where the company gave performances with Miss Harris in her place.

IRENE WORRELL Comedy company closed at Sedalia, Mo., on 2d inst. They were out sixteen months, including all last Summer.

JAMES O'NEILL wants to produce the *Passion Play* in Omaha, and has made application to the City Council for permission. There is considerable opposition, however, and the Episcopal Church and the Y. M. C. A. are united against it.

DR. JEKILL and MR. HYDE played to an overflowing house at Lancaster, O., on the 4th inst. It is said that hundreds of people were turned away from the theatre on that night. Lancaster was celebrating the discovery of its great natural gas well, and the town had 10,000 strangers within its gates.

LONDON NEWS AND GOSSIP.

LONDON, Feb. 28, 1889.

Up to this (Thursday) afternoon nothing particularly fresh in theatrical circles has been doing. As a matter of fact, most plays now running have been entirely eclipsed by the great legal drama, entitled *Piggott the Pulverised*; or *The Good Old Times Out of Joint*.

No other subject has been in men's mouth, or women's either, for the matter of that. Wherever you turn, papers, placards and pictures relating to the dastardly and, up to the time of writing, disappeared Piggott stare you in the face.

Even the mummies, who, as a rule, find themselves sufficient subject for conversation, have been known now and again in this eventful week to stop praising themselves and pool-pooling their fellow pros, and to speak for some few moments on Piggott.

Even, also, the weather, which is at this present so varied that it might serve more than usual for animated conversation, is put aside as a matter of no importance, and Piggott and his eyeglass reign supreme.

But enough on that head. Some question of the play must now be considered. Therefore, I may as well lead off by telling you that until the production of *Nowadays* (of which more presently), the only new piece calling for attention since I last mailed, is a so-called comedy, entitled *See-Saw*, written (or rather I might say, concocted) by George Capel and J. Ragland Philips, and tried at a Terry's matinee last Friday.

I need not describe the story more than to say that it contained strong resemblances to portions of *Caste*, *The First Night* and *The Upper Crust* together with bits of other plays too numerous to mention. Sooth to say, notwithstanding that it has some laughable lines, there is absolutely no chance for *See-Saw*, except among the amateur dramatic clubs. The chief acting honors fell to W. F. Hawtreys, Julian Cross, W. Hargreaves and Eleanor Leyshon.

In my last I told you of the serious illness of John L. Toole's wife. Within a couple of hours after my mailing the poor lady (as you of course were informed by cable) died. So poor Johnny, one of the worthiest of actor-managers and a real good fellow all round, is now left quite alone in the world. Son, daughter and wife all taken from him in a few short years. Mrs. Toole was buried on Monday in the family grave at Kensal Green. A large number of the principal players of the day attended in spite of the terrible weather. Toole has closed his theatre until Easter.

I am sorry to inform you that, according to recent advices to me, Willie Edouin is lying seriously ill at Mentone, where his wife, the artistic Alice Atherton, is only just recovering from her long bronchial trouble.

Sorry also to state that Maude Forrester (who used to figure as Mazeppa both in your country and ours) is confined to her bed by reason of an accident which dislocated her ankle and broke her leg in two places.

Horace Lingard has also been horse of the combat through illness, and his part in *The Old Guard* on tour has been played by his partner, the Violoncellist Van Biene. I can't fancy V. B. as an actor at any price, but I will cheerfully admit that he plays the 'cello like an angel.

The Royal Circus in Manchester, which has for some time been occupied by Mexican Joe and his New Wild West Show, was burnt down on Monday night. Happily the audience (or spectators, shall I say?) had just left the building when the fire broke out. Eleven horses and a donkey, however, were burnt to death.

The new Garrick Theatre is announced somewhat vaguely to open "in March." It will, I am thinking, be somewhat late in the month, even if happily the function does not slip over into April. Present arrangements promise well for the success of the new enterprise. Here will commence operations with a new comedy by Pinero, entitled *The Profligate*. He will be supported by Willard, Forbes Robertson, Blanche Horlock and Kate Rorke.

Here has engaged as his acting-manager C. G. Compton, son of the late renowned comedian of that name and brother to Edward Compton, who is not altogether unknown in America. C. G. C. has been for some years secretary of the Actors' Benevolent Fund, a post he seems to have filled satisfactorily. He has resigned this in order to go to the Garrick.

Mr. W. Shakespeare's fine Roman tragedy, *Julius Caesar*, has been played this week at Oxford University by the Varsity Dramatic Club, usually a good set of players. Among the representatives of the minor characters is Henry Irving's eldest son, Henry B.—B stands for Brodribb, you know, which is our Leading Actor's very own name.

Irving *filis*, who gets himself up in exact imitation of Irving *pere*, is not altogether devoid of self-assurance, and he has this week received so many puffs preliminary that I shrewdly suspect that he has been compelled to order a larger sized hat.

H. J. Leslie was sued in the County Court this week by his leading tenor, Ben Davies, now appearing as Geoffrey Wilder in *Dorothy*. Davies complained that because he refused to respond to an encore one night Leslie stopped him one night's salary. At the last moment Leslie paid the night's salary into court.

The mammoth matinee to be given to

Meyer Lutz (the Gaiety's conductor for twenty years) is booked at that theatre for Monday, when he will be presented with a testimonial subscribed to and inscribed upon by all the leading actors, actresses, composers, singers, etc., in England. The contributors to the elaborate programme include all the best known players of every line of business.

Well, Lutz deserves this recognition, for he has been a generous and judicious, albeit outspoken, friend to all with whom he has been associated.

Many puffs are appearing in papers as to H. H. Morell (son of Sir Morell Mackenzie) having been engaged to go up to Edinburgh for a week to stage manage ("produce," the puffs say) what is described as "Mr. H. Hamilton's comedy, *Our Regiment*."

This is rather steep, seeing that Hamilton conveyed the piece from "*Der Krieg im Frieden*," of which you had a version in New York entitled, I think, *The Passing Regiment*. And this is how (theatrical) history is written!

Patti Rosa has this week started a series of eleven matinees of *Bob at the Strand*. Patti has also confided to an *Echo* man that Lotta is in the same style as herself. Good!

At the Criterion next Thursday a matinee of James Albery's *Two Roses* will be given, with Charles Wyndham as Jack Wyatt. Rather a mature Jack one would think.

At Terry's on March 19 there will be tried on the matinee "dog," a new farcical comedy written by J. W. Piggott (whom you know) and entitled *The Bookmaker*. Edward Terry plays the principal part.

At the same theatre on March 26 a matinee of Bronson Howard's pretty play, *Young Mrs. Winthrop*, will be given. The name part will be sustained by Miss Kinshaw, who is described as "a young American actress, who has played very successfully in her own country." F. H. Macklin will stage manage.

A testimonial fund is being raised in aid of old John Maddison Morton, the author of hundreds of the best and broadest farces, including *Box and Cox*, which, by the way, he adapted from the French. The fund's honorable secretaries are Walter Emden and Uncle Samuel French.

W. S. Penley, now of the Comedy Uncles and Aunts company, has this afternoon signed an agreement with C. Wyndham to go to the Strand to play in a new farcical comedy by J. P. Hurst.

Last Saturday signs were not wanting that Wilson (not Lawrence) Barrett's new turf drama, *Nowadays*, might not, after all, be produced at the Princess to day as promised. It happened in this wise. Barrett complained that Grace Hawthorne (who was to play in the piece) had caused herself to be starred on the day-bills in larger type than seemed, to him, warranted. Whereupon a stiff breeze sprang up between Barrett and W. W. Kelly and high and hard words flew recklessly around. Happily, however, peace was eventually restored—at least *pro tem.*—and *Nowadays* duly appeared for a sampling this afternoon before a crowded house.

Nowadays seems far more likely to bring back to Wilson Barrett and the Princess the old times that were so good than does the *Good Old Times* about which so much ink was shed a fortnight ago. Not to put too fine a point upon it W. B. has really done better without a collaborator than he did with one, and I think it highly probable that when his latest venture has been relieved of certain effluences and inconsistencies, screwed up a bit here and there, and carefully rehearsed without, shall I say, ructions? the result will be thoroughly satisfactory both financially and artistically.

Nowadays is, if you please, a tale of the turf. The moral which it points (if any) is not more applicable to the present period than to any other period. If this sounds like saying that *Nowadays* is not for an age but for all time I will make haste to explain that such was not my intention.

All the same it is an honest, wholesome bit of work with plenty of bustle and movement, and at the finish the course of true love is made to run smooth, enemies become friends, and villains repent then of their misdeeds and promise to become new men right away.

John Saxton is a hot-tempered middle-aged Yorkshire man, with a grown-up son and daughter. He seems to be rich, for he has a fine house and a good balance at the bank, but he has little culture and less patience with anyone who thwarts him. Gabriel Harper is a well-to-do racing man, whose daughter Amy is engaged to Saxton's son. Tom Harper's daughter Kitty is (in order to suit the author's private ends) in love with Bob, a mild jockey. Dick Dowling is a virtuous book-maker who is quite too awfully good for this world, and who would probably rather lay anybody a couple of points over the odds than not. He, too, has a daughter which her name is Jenny, and she has secretly married the bold, bad baronet, Sir Harry Croydon, who is the villain of the piece.

Now this is how things stand when the curtain rises. Gabriel Harper has been hard hit at Epsom and worse at Goodwood, and the upshot of it is that if he can't find five thousand pounds by next Monday he won't be able to settle and he will have to take what our racing sharps call "the knock."

Old man Saxton has promised to lend Har-

per three thousand, and it occurs to Harper that perhaps Saxton will oblige with another couple; but meanwhile the bold baronet (who is desirous of becoming Saxton's son-in-law) has explained to Saxton that Harper is as near stone broke as makes no matter. Wherefore, when Harper approaches him with a view to the extra couple, he not only declines to let him have it but also refuses the original three, and states that all is now at an end between young Tom and Amy.

Despair of Harper who, having cursed Old Saxton, crumples up on a garden seat. Meanwhile young Tom has had three thousand pounds given to him by his father to pay into the bank. Meeting the crumpled Harper he naturally inquires the reason of this thudness.

"My father promised to lend you three thousand pounds—and now refuses! I will redeem my father's honor," says young Tom, and there and then he hands over to Harper the three thousand pounds which he, young Tom, had been told to pay into the bank.

When old man Saxton comes to know of this he gets real mad, and no wonder. He breaks his stick over his son's head and turns him out of his house with opprobrious epithets, and the first act ends with a sort of domestic cataclysm, but not before the virtuous book-maker has privately informed the bold, bad baronet that he (the baronet) is warned off for life from all courses under the control of Dick Dowling and his friends. Of course Dick is at this stage of the proceedings ignorant of the fact that the baronet is his son-in-law. But he knows he is a bad egg all the same.

When Act II. begins old Saxton is ruined and Harper is better off than ever. What's more, he owns the Derby favorite *Thunderbolt*, which, it seems, used to belong to young Tom Saxton. Young Tom is now Harper's steward. Old Saxton, who has apparently had the brokers in at Saxton Hall, and has only one chair remaining to him of his furniture, sits in his late picture gallery where nothing remains of the pictures but their names written where they used to hang—in order, as subsequent events prove, that sundry wheezes may be in turn hung on them in the course of conversation.

But—ahem—to resume. All this while the bold, bad baronet and a couple of welshing confederates have been planning a big *conf.*, and now they put it into operation. Young Tom is decoyed away from *Thunderbolt's* stable, and the derby favorite is "removed" by the confederates to London.

The baronet induces Jenny to leave her father and go to London to look after the horse, but he doesn't tell her it's the Derby favorite, of course, though how she, a book-maker's daughter, could have been so —, but there, that way madness lies!

Events now follow fast and follow faster. *Thunderbolt* is hidden in a sort of large cupboard in the corner of a stable in the Brixton Road. Jenny (with a revolver) watches over him by day and gives him bits of sugar. By night, Juniper, a traitorous stableboy who assisted in the robbery, reposes on a corn-bin hard by while Jenny slumbers in a loft above.

Tom and Dick are now on the track. Enter Tom through the fanlight. They jump on Juniper, and having gagged him, put him in the corn-bin. Jenny comes down from her loft to see what's up. She is game to shoot in a general way anybody who would injure the baronet she loves; but when her father tells her that the baronet in question is now seeking to marry Miss Harper she throws up her hands and allows *Thunderbolt* to be led away—probably to Epsom (which is only about a dozen miles distant from the Brixton Road), and where, of course, regardless of the fact that he has been shut up in a cupboard for three weeks, the gallant animal presently romps home an easy winner of the Blue Riband of the turf.

It is to no purpose that the wicked baronet squares a jockey to pull him. Kitty's sweetheart, Bob, turns up in the nick of time, and they take the bad jockey's jacket off and put it on Bob, who rides to win—and he does.

Old man Saxton and Harper having now made it up, and Tom being about to marry Amy, while Kitty leads Bob to the altar, nothing now remains but for Dick Dowling to forgive the baronet, which he does, and the baronet and Jenny depart for foreign climes, Dowling having promised to settle the baronet's debts.

It was apropos of this arrangement that the baronet declared he would henceforth be a new man. I hope he kept his word, but there was no opportunity of finding out, for the curtain came down a minute or two after.

Wilson Barrett played Old Saxton, and played him well. I have never seen W. B. to greater advantage in a character part. He had a tremendous reception, and he deserved it. George Barrett as the virtuous book-maker had plenty of fat, and made the most of it.

The versatile Julian Cross represented Gabriel Harper with his accustomed care. Lewis Waller did well as Young Tom, and Cooper Cliffe was satisfactory as the Baronet. Austin Melford and W. A. Elliott made two capital character-parts of the welshing confederates above alluded to. Little Miss Voneys was a sprightly Kitty and Miss Webster a ditto Amy, while Miss Grace Hawthorne (who seems to be now all right again) was in good form as Jenny, the bookmaker's daughter.

Baskets of flowers were handed up to Miss Hawthorne every now and then when the curtain fell, and she appeared both charmed and surprised thereby. The house was enthusiastically friendly all the time.

GAWAIN.

GOSSIP OF THE TOWN.

A. J. MAERZ, of the Buffalo Courier Lithograph Company, is at the Morton House. He will remain in town another week.

GRAHAM CRAWFORD and Mrs. Alice Crawford are on their way to San Francisco in Madame Janauschek's company. This is their second season with that star.

AFTER attending the inauguration ceremonies and festivities at Washington last week Mr. and Mrs. A. M. Palmer paid a brief visit to Richmond and Old Point Comfort.

JOHN E. KELLED closed his engagement as Colonel Prescott in *Held by the Enemy* on Saturday last, and is again at liberty.

DAN MAGUINNESS, of the Margaret Mather company, has been ill for some time, but up to last week he was able to play as usual. On Friday last, yielding to Business Manager Brady's advice, Mr. Maguinness gave up the engagement and went to his home in Boston, where he will place himself under medical treatment.

EDITH STANMORE has closed season under Mr. Hasting's management. She is open for any suitable engagement that offers for the rest of the season.

E. T. WEBBER has been engaged for another season by Manager Pitou to support Rose Coghlan.

LILY MISKA has consented to play in *A Dark Secret* for another week. Messrs. Jefferson and Taylor not yet having secured a suitable successor.

LILY ROWLEY will make her debut as a star at Atlantic City, N. J., on March 19, presenting *The Honeymoon*, in which she will play the role of Juliana. A strong company has been engaged for her support. Miss Rowley has been but a few months on the stage, but it is said that her rapid development has led her friends to believe that she will take a high place in her chosen profession.

ROBERT DOWNING and his manager, Joseph H. Mack, are planning an extended European tour at the close of their present season.

W. H. MCGOWN, correspondent at Urbana, O., has sent *THE DRAMATIC MIRROR* an elaborate specimen of his skilful penmanship, in the form of a large card bearing the title of the paper and the name of the editor lettered in rustic characters.

VICTORY BATMAN has resigned from the Creston Clarke company.

ATKINS LAWRENCE will leave the Black Crook company on next Saturday night.

JOSEPH WILKES and W. V. Ranous have taken the places of Stanley Macy and Ernest Foster in the production of *In the Ranks* at Forepaugh's Theatre, Philadelphia, the latter two having secured other engagements.

THE Kindergarten company closed its season on Saturday night at Fall River, Mass.

THE Marietta Nash Bunch of Keys company will close next Saturday night.

HELEN BARRY will open the next season of the Union Square Theatre in a new play by Malcolm Watson, an English playwright, entitled *Love and Liberty*. The play has proved successful in London.

JOHN L. MACAULEY, the owner and manager of Macauley's Theatre, Louisville, has made a deed of trust conveying his theatre and all the personal property of himself and wife to John A. Stratton for the benefit of his creditors. This does not interfere with Mr. Macauley's management of his house, which continues the same.

THE eighty-fourth anniversary of the birth of Edwin Forrest was celebrated at the Forrest Home in Philadelphia on Saturday last.

DOROTHY reached its 90th performance in London last week.

W. R. JENNISON will leave the T. J. Farron Help company at Paterson, having accepted the management of the Springfield (Ohio) Baseball Club for next Summer.

It is said that H. R. Jacobs will shortly purchase the Academy of Music, Newark, to add to his chain of theatres.

A THEATRE party, composed of forty members of the Produce Exchange, witnessed Nat Goodwin's performance of *Silas Wollcott in A Gold Mine* at the Fifth Avenue Theatre on last Monday evening.

H. C. MINER has purchased the plant of the Central Lithograph Company, which he will turn into a stock concern, with John H. Springer as manager and his own son as treasurer.

THATCHER, PRIMROSE and WEST's new venture, the musical comedy, *Up to the Times*, will be produced for a supplementary season on April 15. Among the recent engagements for the company are Frank Tannehill, Jr., Richard F. Carroll, Charles Seaman and F. Belle Bucklin. Ed. Marble will stage the production, and represent Thatcher, Primrose and West in all matters of business. The comedy will be seen at the Park Theatre, Boston, during the week of April 29.

MILLER RHÉA has made a pronounced success as Beatrice, in *Much Ado About Nothing* in New England and the South.

MYERS' GRAND OPERA HOUSE, at Janesville, Wis., which was burned down on Feb. 20, will be rebuilt. It will be a ground floor theatre with a seating capacity of 1,100. The house will be completed in September next.

BUSINESS last week at the Broadway Theatre, where Little Lord Fauntleroy has won the heart of the public, is as good as heretofore. From this it is fair to judge that Lent will have no effect whatever on the houses there.

W. H. BROWN, former business manager for W. J. Fleming's *Around the World in Eighty Days* company, is no longer connected with that organization.

CORRESPONDENCE.

Are you insured against accidents? A prepaid professional card, of ten lines or more, in THE DRAMATIC MIRROR, gives you a \$5,000 policy in the Preferred Mutual Accident Association of New York, free of cost.

BOSTON.

The New American Opera co. closed a very successful engagement last week at the Boston, and though the claim of being "the strongest opera organization now in existence" can hardly be admitted, it must be acknowledged that it is more than halfway true. This week the stage is occupied by the Howard Athenaeum Specialty co., the strongest and best combination co. ever formed in America.

Mrs. Brown-Potter folded her tent and left the Hollis Street on last Saturday night with no good cause for dissatisfaction so far as pecuniary results were concerned, and as she protested she had not read a single one of the newspaper criticisms made during her engagement, she must have gone away in a tolerably contented frame of mind. On Monday evening, at E. E. Rice's Pearl of Pekin co. began a week's engagement, that night serving as a benefit performance for the assistant-manager, Charles J. Rich.

This week the attraction at the Grand Opera House is Bartley Campbell's White Slave, a piece that has never failed to draw whenever it was presented. The co. is a strong one, and great pains have been taken to make the setting effective as possible.

Ermie is still running at the Globe.

At the Howard Dan Kelly's co. is running two good pieces, The Corner Grocery and Daddy Nelson. Connel opened at the Park in Le Mariage de Figaro. His repertoire for the engagement includes Tartuffe, Le Gendre de M. Poirier, Le Juif Polonais, Les Precieuses Ridicules, Jean Dacier and Le Voyage de Monsieur Perichon.

Roadside keeps the stage at the Museum until at what it will be taken off for the production of "The Man in the Iron Mask."

Travis, Manager Tompkins of the Boston Theatre, has secured the Boston and New York rights for the performance of Sims and Pettit's new English melodrama, The Silver Fella. It will hardly see the light this season, however. One does not hear much of the new Abbey-Schofield theatre, and if work has begun on it its existence is not generally known. Some time ago it was reported that it will not be built at all, but there is no doubt that the plan decided upon will be carried out. Six months is a short time, however, in which to clear away a large block of buildings already standing and erect a theatre of the dimensions and completeness involved in the already published plans. Manager Abbey was in town most of last week. He will take charge of the construction of the theatre. His summer plans include a good deal of yachting and hammock-swinging, with occasional excursions on the road behind his trousers. Mr. Schofield, on the contrary, proposes to get in his time superintending the construction of the new house. Poor Frank Hardensberg is gone at last. He was my last letter to the Dramatic Mirror posted (in which I mentioned him as one of the members of the original cast of Kismet) when the news came over the wire of his death at the insane asylum at Hartford, where the last three years of his life were spent. He was a strong man in his line, and twenty-five years ago was a favorite at the Museum. In the same letter I spoke of Walter Dean, of the same co., as dead. I have since been told that he is still living. He is, I understand, now in his old line, the theatre. The theatre, as the name implies, is a theatre. The theatre, as the name implies, is a theatre. The theatre, as the name implies, is a theatre.

At the Grand Opera House is Bartley Campbell's White Slave, a piece that has never failed to draw whenever it was presented. The co. is a strong one, and great pains have been taken to make the setting effective as possible.

Ermie is still running at the Globe.

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in Kerry Gow and The Donagh, two melodramatic Irish pieces which have been given here on former occasions. The support was acceptable throughout and the pieces were mounted and staged creditably.

Robson and Crane in The Henrietta this week.

The Fugitive, a melodrama of considerable merit, was the attraction at the Bijou last week.

The principal characters were sustained by Mason Mitchell and Lisle Leigh in a manner that seemed to please the patrons of the house. The scenic effects were good. The storm at sea and the wreck of the Melburn were two very realistic pictures that were doubly enjoyed. The Twelve Temptations this week.

Lilly Clay's Gaiety co. in specialty acts and a very attractive burlesque entitled Robinson Crusoe to good business last week. H. W. Williams' Specialty co. opened for the week.

Agnes Cody, supported by Palmer's co., was seen at Harris' in '99 and The Danites. J. H. Wallick and his horses this week.

ITEMS: Thomas Shea, the manager of the Robson and Crane co., spent last week in this city shaking hands with his numerous friends and bowing his attraction. Rumor has it that when the separating takes place, Tom will go out with one or the other of the comedians as an interested partner. Which one depends on the result of the week's business.

Which one depends on the result of the week's business. For one firm is Shea's serious record. Mary Anderson and co. passed through here en route East 4. Manager R. M. Gulick, of the Bijou, has returned with his bride and is now at home at the Duquesne.

The Abbott Opera co. comes to the Bijou at. The Hamming Bird will be soon seen at the Grand Opera House. Mosina Vokes will follow Robson and Crane at the Grand. Stetson's U. T. C. co. is doing our suburban towns. The Boston Ideals will sing at the Grand the first week in May. Manager A. J. Shedd, of the Bijou, is recovering his former good health. Reports from the Williams-Kernell co., which is now playing in San Francisco are favorable. Mollie Lowman, of this city, is making a success at Forepaugh's Theatre in Philadelphia.

Lilly Clay's co. closed at the Academy, and immediately left for San Francisco. Louise Dempsey joined the Murray and Murphy co. here. The Jefferson-Florence comb. has been booked at the Grand for next season. A benefit for the Anti-Cruelty Society has been arranged by Manager Wilt of the Grand. Marie Melville-Maine will appear at the Bijou next season.

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The house must be finished early in September, as his contract with Annie Flaherty is for but one month upon the 10th of that month, and he is bound thereto by heavy forfeit. Hence we may expect that no time will be lost. The building will be handsome and complete in all details. Edward J.

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Abraham, in his answer to the court in the suit brought against Lewis Morrison by Martha L. Johnson, to which I have already alluded, and in which judgment had been obtained, stated that Mr. Morrison has no interest in the co.; that he is simply employed as a star performer at a salary of \$500 per week and that at the time the attachment issued there was no money in his Mr. Abraham's hands due to Mr. Morrison, as the latter had already drawn his salary in advance to the amount of \$500. Upon inquiry I learned that a contract in these terms had been signed by Mr. Morrison before leaving California, and yet we are told that actors have no capacity for business.

CHICAGO.

Helen Barry scored a hit in A Woman's Stratagem last week at McVicker's. She is unquestionably one of the cleverest actresses that has come to us from England. Frank McDougall and Charles Glenney give admirable support. This week a double bill, The Cape Mail and A Lesson in Love.

The Duff Opera co. in Queen's Mute drew excellent audiences to the Grand Opera House, and the opera is quite as well liked as upon its former visit, notwithstanding Lillian Russell is out of the cast. This week Roland Reed in The Woman Hater.

A. M. Palmer's traveling co. in Jim the Penman had a most successful week at Hooten's. The play and co. is essentially one for society folk, and the Lenten season operated a little against full houses, but most of the theatres suffered from the same cause. This week Paul Kauvar.

Natural Gas, greatly improved since its original production, drew large audiences to the Opera House. Messrs. Donnelly and Girard have succeeded in working the place up into being very amusing. This week Julia Marlowe returns and will be seen in Romeo and Juliet.

Harry Lacy in his stirring drama, built around a fire alarm station, entitled A Still Alarm, has found favor at the Columbia, and his act with the trained horses goes with a rush. This week Boston Ideal Opera co.

The operatic spectacle, founded on Rider Haggard's novel, was witnessed by large audiences at the Haymarket. This week Frank Mayo in The Royal Guard.

After Dark, in which Martha Russell in the leading role scored a hit, has been filling the People's as usual. This week Lost in New York.

Alone in London met with popular favor at the Waldorf last week. This week Around the World in Eighty Days.

Ada Gilman, whose return to the stage after a long absence is being welcomed by many theatregoers, is appearing with great success in Bubbling Over, a musical comedy of some merit. The Criterion has been well filled to see her. This week the London Specialty co.

Madame and Augustin Neuville had a prosperous week at Jacob's Academy in The Boy Tramp. This week Little Corinne.

ITEMS: Norita Rosenthal gave two concerts at Central Music Hall during the week which were largely attended. Fritz Kreisler—Gus Mortimer, manager for Louis James and Marie Walworth, in a tour for California, arrived in Chicago at McVicker's in As You Like It. J. H. Black is here to prepare the way for Robert Downing at the Grand.

Eugenie Blair, an actress well known here, has the leading support. Ada Dow, Julia Marlowe's aunt, who was seriously injured during the first visit of the actress to a piece of scenery falling on her from the flies, and who has been in hospital ever since, is now rapidly recovering. —Edna Kerner, a Kansas City manager, is in town looking for a good attraction. —The Fringe Comedy co. stranded last week at Batavia, Ill., through the manager decamping with the cash. —Paul Kauvar co. could not reach here in time to open at Hooten's on Sunday, and the house was closed. —George M. Weitz, former manager of Nellie Boyd, has assumed charge of Mattie Vickers and will tour through California. —Kramer, an Andrews' Michael Strogoof co. had disbanded and reported to be false. There will be a reorganization without a ballet. —Edward Clifford, the lately deceased Oshkosh manager, was well off, and left his family in comfortable circumstances. —Manager McCoy of Grand Opera House, Toledo, Kan., has purchased the rights for The Silver King and will form a co. in Chicago. —James H. Hutson, who has been managing a panorama here, will be the local manager of Baker's Theatre under John H. Havlin.

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A specialty on was doing well at Paranta's until the theatre burned down.
This week the Grand will be closed.
John Wild will make his debut at the Academy of Music and Rhea will be seen in a repertoire of standard comedies at the St. Charles Theatre.
ITEMS: Frank G. Cotter, an old-time actor, and one of the shrewdest managers in the business, is here in the interests of Paranta's Theatre. The theatre was completely destroyed by fire. The loss is heavy, as the theatre was valued at \$15,000, while but \$5,000 insurance was carried. Mr. Paranta has not yet decided as to his course, but in all probability a new theatre will be erected. The Muldoon Picnic on last their entire wardrobe. A benefit will be given them soon.

BROOKLYN.

The fact that Lent began last week seemed to have been ignored by the patrons of the Grand Opera House, for business was phenomenally large. Hundreds were turned away every night, and from Ash Wednesday on the demand for seats was unprecedented. The reason for this frantic rush on the part of the Grand's patrons is difficult to decide, for a Brass Monkey was the attraction. Extended comment is unnecessary. This week Said Pasha, which will be followed next Monday by The Fairy's Well. Margaret Mather in Romeo and Juliet, Leah, The Honeycomb and Macbeth, did well at the Park Theatre last week. Her support was very good, that sterling artist, J. B. Studley, doing some excellent work. This week's attraction is Robert Mantell in Monarchs. Next Rosina Vokes.
At the Brooklyn Atkinson's Peck's Bad Boy had a successful week. The co. is the best seen in the piece here and its efforts were appreciated by a series of large audiences. This week The Main Line, to be followed by J. Ellis in Casper the Vodianer.

Charles M. Ellis in Casper the Vodianer pleased large audiences at the Criterion last week. Star and play always do well here. This week True Irish Hearts.
The patrons of Hyde and Behman's were out in full force last week, Manchester's Night Owls being the attraction. This week business is certain to be very large, for the Irwin Brothers' show, Jack McAuliffe and Billy Madden are to appear.
N. S. Wood delighted large audiences nightly at the Standard Museum. This week The Golden Cliff, in which special attention is to be given to scenic effects.
Arnon's co. in Erminie and Nadly played to the largest business done at the Academy of Music this season.
The Philharmonic Concert occurs at the Academy of Music on 16. Every seat in the house is sold. Emma Juch will appear in concert 19.

BROOKLYN, E. D.

Thatcher, Primrose and West's Minstrels drew good business last week at the Amphion.
The Haverly-Cleveland Minstrels played to large houses last week at the Lee Avenue Academy and from the talk around town they made a great success. The Imperial Japanese troupe is a fine attraction and was greeted by thunders of applause at every performance.
Hoodman Blind drew crowded houses last week at Proctor's Novelty Theatre.
The Oath, a romantic melodrama, did good business last week at the Grand.
Jennie Cate in repertoire played to fair houses last week at Jacob's New Lyceum Theatre.
ITEMS: Mr. Simpson, the genial treasurer of the Amphion Academy of Music, I regret to say is confined to his house by illness. His many friends will be glad to see him back in his place again.

CLEVELAND.

At the Opera House Mr. and Mrs. Florence played a very successful engagement the first three nights of last week and Dixey in Adonis filled out the week to crowded houses. This week Hoyt's A Brass Monkey. Next, Carleton Opera co.
Johnson and Savin's Minstrels played to overflowing business at the Park 7. This week Prof. Bristol's Equestrianism. Next, Twelve Temptations and Alone in London.
The Romya Rye, with Mr. Jacobs' own co., drew largely at the Cleveland Theatre last week. This strong melodrama is well mounted and acted. This week Ada Gray in East Lynne. Corinne next.
At the Star Theatre Aiden Benedict in Monte Cristo. Business was light. This week Ada Gilman in Bubbling Over, and Faust Burlesque co. next.
The attractions at the Academy last week included McAniff and Madden, the pugilists, and a fair variety co. This week Wm. Irwin's Specialty co.
ITEMS: Albany Concert co. at Music Hall 16.—J. L. Hahn will build a theatre here on the style of Koster and Bial's, New York.—Manager Hartz is in New York.—Louis K. Quinton of the Adonis co., known in private life as Mrs. E. C. Lewis, has retired from the co. on account of ill health.

JERSEY CITY.

Herrmann occupied the Academy of Music last week and attracted mystified large audiences. He has added several novel features to his entertainment, among others the apparent cremation of Mme. Herrmann in view of the audience and her subsequent appearance in a truly supernatural manner. The juggling of D'Alvini was marvelous. This week George H. Adams in He, She, Him and Her.

ALABAMA.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): Gordon's New Orleans Minstrels to S. R. O. 4.—ITEM: Brady's Opera House was opened on Feb. 28, and full houses have greeted the few attractions that have played here.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Siberia by a strong co. to a highly appreciative audience 1.
HOT SPRINGS.—OPERA HOUSE (Butterfield and Garrett, lessees): Clara Morris in The New Magdalen 4, and René de Moray 5 to full houses at advanced prices. Miss Morris' appearance was the dramatic event of the season.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): J. K. Emmet in Fritz played to big houses Feb. 28, 29. Since then the Confidant Opera co. in The King's Fool has packed the house.
SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): J. K. Emmet in Our Fritz to a large audience 1. Fritz proved himself to be as popular as ever, but his support is very poor.
LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Modjeska played to crowded houses week of Feb. 25. Mary Stuart, As You Like It, Adrienne Lecouvreur, Camille and Cymbeline were presented.—LOS ANGELES THEATRE (Harry C. Wyatt, manager): A Night Off to fair houses week of 25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frank Daniels with an excellent co. presented Little Puck to a good house 5. Zozo to a good business 6, 7. Bessie Fairbairn in the title role was decidedly weak, but the other leading parts were well taken. Bandmann in Anstretitz 8, 9, business. Hanlon's Le Voyage en Suisse 4 to very light business. A poor play and a poorer co. was the verdict of the public. Harbor Lights, a very good spectacular, drew well 7, 9.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Under the Lash 4 to good business. The Silver age, with Edwin F. Mayo in the leading role, 7, 9. Mr. Mayo is a capable actor and deserves better patronage than he received here.

HARTFORD.—OPERA HOUSE (Jacobs and Proctor, managers): Dockstader's Minstrels to a packed house Feb. 28. Barry and Fay kept large audiences in continuous rows 4, 5 with McKenna's Flirtation. Harbor Lights with a good cast and movable and appropriate scenery to good business 4. A party of Samuel Alexander's friends from this city, including your correspondent, visited Meriden to witness Marie Granger in her new play, Two Lives. The comment of all was most favorable as to the acting of the co. and the merits of the piece. Prices of seats will be raised to \$2.50 each during the Booth-Barrett engagement at Jacobs and Proctor's 14.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): Walter S. Sanford in Under the Lash, to a large and well pleased audience 2.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Due: Thatcher, Primrose and West's Minstrels 16.

WATERBURY.—JACOUES OPERA HOUSE: Little Lord Fauntleroy (French's co.) 6 matinee and evening to delighted audiences.

MERIDEN.—DELEVAN OPERA HOUSE (F. H. Delevan, manager): Frederic Bryton in The Don to good business 7. Little Lord Fauntleroy to satisfactory business 8.

NORWICH.—BRENT HALL (Andrews and Harris, managers): The Little Lord Fauntleroy co. gave two performances Feb. 27 to large and delighted audiences.

WINTED.—OPERA HOUSE (J. E. Snauding, manager): Barry and Fay gave an excellent performance 5 to good business. Jane Coombs had the town billed 9 but canceled owing to illness.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, manager): Frederic Bryton in The Don to fair house 3. Peck and Purnman's Uncle Tom's Cabin to a large audience 6. The co. is good, so is the play, but it is somewhat hackneyed.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): The Hanlons in Le Voyage en Suisse played to a good house 7.

MYSTIC RIVER.—OPERA HOUSE (Ira W. Jackson, manager): Widow Bedott 4 to an appreciative audience.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Stetson's U. T. C. to good business 4. As represented the play was more like a minstrel performance than Uncle Tom's Cabin, but it pleased the audience.

DENVER.—Tis a fact that Fantasma is newly embellished and the action is altered somewhat. Instead of Laura Burr (Fantasma) describing the tortures of Arctic explorers, with tableau accompaniment, she makes a broad but catchy stump speech of the regulation woman's rights order. The mechanical contrivances are as good as ever, and the scenery even more beautiful. The week at the Tabor, which closed 2, was very large. Little Tycoon to-night (Monday) for a week; first presentation here. Edie Elsher next.—ITEMS: A German society is to erect a \$55,000 building on Arapahoe Street, a part of which will be fitted up as a theatre.—The "light air" in Leadville proved too much for some of the members of the Little Tycoon co. A statement is made that four women in the co. fainted together during rehearsal.

DAKOTA.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): Goodyear, Cook and Dillon's Minstrels Feb. 28, entire satisfaction to large audience.

WATERTOWN.—GRAND OPERA HOUSE (J. F. Brock, manager): J. S. Murphy in Kerry Gow, to crowded house 5.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): The European Folly and Burlesque co. opened to a crowded house 4. Business continued good. Walter Sanford in Under the Lash did fair business 7-9.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): One of the Braves Feb. 27 gave a good performance to a full house. Shadow of a Great City drew fair houses 28-1. Performances gave complete satisfaction and, as a whole, the co. was considered far above the average.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Arthur Rehan's co. Feb. 25, 26, in 7-20-83 and Nancy and Co. An excellent co. of comedians; large audiences.

ROME.—NEVIN OPERA HOUSE (Nevin and Jonas, managers): Boston Symphony Orchestra to a good house. Mlle. Rhea 6 to large business.

ILLINOIS.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Kate Bensberg's Opera co. gave L'Ombrage to a fair house 6 at advanced prices.

BLOOMINGTON.—DURLEY THEATRE (Fell and Perry, managers): Hazel the mind-reader and exposé of Spiritualists to very profitable business.—OPERA HOUSE (Fell and Perry, managers): Mignani Brothers Star Specialty co. booked for a canceled 5 date. A Legal Wreck has also canceled.

LINCOLN.—GILLET'S OPERA HOUSE (R. C. Maxwell, manager): Lyons Comedy co. 4, week, in repertoire to light business.

JOLIET.—OPERA HOUSE (R. I. Allen, manager): A Legal Wreck 4 to very light business.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (T. H. Freeman, manager): The Wife 5; large and select audience. Jekyll and Hyde drew only a fair-sized audience 6.

STERLING.—ACADEMY OF MUSIC (Lawrie and Purcell, managers): James C. Rouch in Dan Darcy did not keep his date 25. Florence Hamilton in My Husband failed to please 28. Miss Hamilton needs instruction for the stage.

CAIRO.—OPERA HOUSE (S. A. Silver, manager): A crowded house greeted Wilson's Minstrels 4.

ELGIN.—DU BOIS OPERA HOUSE (Theo. Swan and F. Jencks, managers): McAniff-Madden comb. was presented by the ushers of the Opera House Feb. 27. A large audience was present, but much dissatisfaction at the quality of the entertainment. E. A. McDowell's Mr. Barnes of New York 4, 5 to small but highly satisfied audiences.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): The Leslie Davis Ideal co. week of 4, at popular prices; medium business.

FREESTON.—GERMANIA HALL (H. I. Moogk, manager): The Boston Stars gave a fine concert to a small audience 6.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): Due: Julia Marlowe 8-9.—ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Gorman's Minstrels opened a two nights' engagement to good business.—PARK THEATRE (Dickson and Talbot, managers): The Mignani Brothers gave good performances to crowded houses last week.—ITEM: Mr. Eberhardt, of the Bates House news stand, states that he sells more copies of THE DRAMATIC MIRROR than any other dramatic paper.

PERU.—EMERICK'S OPERA HOUSE (C. S. Constant, manager): Chip of the Old Block to a fair audience 27.

ANGOLA.—CARVER'S OPERA HOUSE: The Knoll and McNeill Musical co. closed a fairly successful season here last evening to a large and well-pleased audience. The co. has disbanded until after Lent, when they will reorganize and reopen in Pennsylvania.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Local talent crowded the house all last week with a Kinross entertainment. A Legal Wreck 7 to a good house.

RICHMOND.—PHILLIS OPERA HOUSE (G. W. P. Jackson, acting manager): Hardie and Von Leer in On the Frontier to a well-pleased audience 5.

ELKHART.—BUCHEN OPERA HOUSE (J. L. Brodick, manager): Mr. Barnes of New York was produced at the Buchen to a fair but appreciative audience 7.

LA FAYETTE.—GRAND OPERA HOUSE (George H. Dickson, manager): The Baldwin-Melville co. is a week to good business.—ITEM: George H. Dickson has leased the Grand for five years commencing March 1. His local manager is ex-Mayor P. E. McGinley, who is a favorite with theatre-goers. The change is a welcome one to our citizens.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): Burt Neville Comedy co. played to an almost empty house 4, 5.

EVANSVILLE.—OPERA HOUSE (J. J. Groves, manager): Frank Mayo in The Royal Guard delighted a large and fashionable audience 4. Support excellent. Romeo and Juliet, burlesque by home talent, to good houses 4-5.

IOWA.

BOONE.—PHILIP'S OPERA HOUSE (C. E. Phipps, manager): Boone Dramatic co. will present Nuggets for the benefit of the A. O. C. W. Several professional men will assist in the production.—ITEM: There is some talk of remodeling Galtman's Opera

House and fitting it up in the latest style. If this is done we will have three first-class opera houses.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): Creston Clarke in Hamlet played to fair business 5.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): House dark last week. Due: The Boston Stars 12. Prop. of Day (local) 16.

PORT MADISON.—BENNETT OPERA HOUSE: The Beth Somerville co. to fair business last week.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): James O'Neill in Monte Cristo to good business 4.

DAVENPORT.—TURNER OPERA HOUSE (Charles T. Kint, manager): A Noble Outcast co. played a return date 3.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Creston Clarke 1, 2. An excellent co. giving best of satisfaction.—FOSTER'S OPERA HOUSE (William Foster, manager): Des Moines Theatre co. under management of W. A. Baker, of Chicago, gave The Mikado for the third time within four weeks to a crowded house 4.—CAPITAL CITY (W. C. Ross, manager): Due: Mrs. Alice J. Shaw 22, 23.

SIoux CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): McNish, Ramra and Arno's Minstrels to a full house 5. Creditable performance.

MUSCATINE.—OLDS' OPERA HOUSE (L. N. Olds, manager): The Nashville Students, under the auspices of the Bend City Wheelmen, played to a good house 5.

KEOKUK.—OPERA HOUSE (William Weissmann, acting manager): The Black Flag with William McCready starting in the role of Sim Lazarus 5, 6, to poor business.—ITEM: At a meeting of the directors of the Opera House Company, 4, numerous bids from parties desiring to lease the house were offered. It was decided to lease the house to T. A. Pedley, of Memphis, Tenn., for a term of three years provided his bond and sureties were approved by the president of the company.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Baldwin Comedy co. 4, week, to crowded houses.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Katie Fulham in Honor Bound Feb. 25 succeeded in thoroughly pleasing her audience. Between the acts Billy Emerson gave a song and some sketches in white face; he was very warmly received. The balance of the co., while not very numerous, are acceptably cast. Mme. Jannaschek 26, 27 in Meg Merrilies and Macbeth was ably assisted by a first-class co. and gave two fine performances.—GRAND OPERA HOUSE (E. H. McCoy, manager): Benefit performance in aid of Marshall's Military Band.—MANAGERIAL: J. Kendall, the owner of the Grand, will take charge April 1, provided he cannot lease the house to some good manager outright for a year or more. In case he assumes personal control, he will want a good manager to help him on salary. An excellent chance for somebody in the managerial line is thus offered.

DODGE CITY.—KELLEY'S OPERA HOUSE (E. A. Holmes, manager): Hudson-Eckert Opera co. in The Mikado and Olive Tree Feb. 25; very acceptable presentation of both operas. Moderate-sized houses.

FORT SCOTT.—OPERA HOUSE (W. P. Paterson, manager): The Beggar Student by home talent, under the direction of Ed. Patterson, drew good houses 4-5.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): A Postage Stamp co. Feb. 26 to the largest house of the season.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Jannaschek in Meg Merrilies to a small but appreciative audience 4. The Ruling Passion to fair business 6, 7.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Mme. Jannaschek in Meg Merrilies to a splendid house 5.

HORTON.—OPERA HOUSE (W. H. Kemper, proprietor and manager): Nina David Feb. 26 to poor business. Jannaschek in Meg Merrilies 26 to fair business; good co.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Beach and Bowers' Minstrels Feb. 28 to good business.

OWENSBORO.—TEMPLE THEATRE (R. M. Conway, manager): Frank Mayo in Nordeck Feb. 28 to a good house. The play was well presented. Support good.

RUSSELLVILLE.—RYAN'S OPERA HOUSE (Garretson and Richards, managers): Kickapoo Indian co. failed to appear Feb. 25 and the house was dark. Parlor Concert in Mrs. Jarley's Wagon Figures to a fair house 4. The co. was pleasing throughout, and the quartet singing by Messrs. Garretson, Ray, Linebaugh and Norton was especially enjoyable.

MAINE.

BRUNSWICK.—TOWN HALL (E. A. Crawford, manager): Horseshoe Minstrels Feb. 28 to good business.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Harry Maron's Minstrels to fair business 7. Billy Burke deserves special mention.

PORTLAND.—THEATRE: The Stowaway packed the house at advanced prices 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): The European Specialty co. to good business 4. Mrs. Fanny, music specialists, to fair business; performance rather unsatisfactory. Roland Reed in Cheek 5 to fair business, giving entire satisfaction.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): Dockstader's Minstrels nearly filled the house 2. As a whole the programme was not up to his former standard. Frank Daniels' Little Puck did not do over well 4. Daniels' Gil-eice is a later edition of his amusing antics as Old Sport. He has Martini, Harry Coner and other bright people with him, but somehow or other the performance drags a little. Bryton in Forgiven did a nice business 5, and in his new play, The Don, the exact reverse 6. The latter piece does not fit Mr. Bryton's romantic style; it has two stirring climaxes, but is sombre and unintelligible; moreover, its hero forfeits all claim to sympathy. His leading support, Fraser Coulter, Grace Thorne Coulter and Harry Harwood, have not been better in my remembrance. Zozo (E. M. Gardiner co.) did rather lightly 8, 9. Mountjoy Walker was a bit monotonous in George Adams' old part and Bessie Fairbairn a moderately acceptable Queen. Booth and Barrett 25. BULLIES: The West musical team in the country, have renounced starring and joined Dockstader. Another ex-star is with the co., but not in a professional capacity—Carrie Tutin, of Struck Gas fame, is with her husband, Harry Pepper, since that co. disbanded.—Ralph Ward sends me word that he expects to manage the starting tour of John J. Kennedy, the comedian, who will open out in a fresh repertoire with Miss Akerstrom and Mr. Ward has been for four years abroad of the same co. previous to being THE DRAMATIC MIRROR's correspondent at Northampton.—Local Elks made things pleasant for Interiorior Meland, of Dockstader's co., the secretary of the Grand Lodge, is playing Cupid in formerly with C. T. Parshie, is playing Cupid in Zozo. Sol Aiken resigned a week ago.—Frederick Backus is playing the roles in Bryton's co. formerly filled by Charles S. Tins, who disappeared so mysteriously at Haverhill a few days since; nobody has heard from him, and the loss of the performance cost Mr. Bryton \$200 that night. I am reliably informed that Bryton will neglect The Don soon, it has been entirely rewritten since Henry Lee tried it at best entirely rewritten since Henry Lee tried it at Chicago three years ago. Certain details, unsatisfactory alike to author and actor, in The Livingstone Case, the play Clay Greene is writing for Bryton, have occasioned its delay. It will probably be finished at no distant date, although another new piece may be tried in the interim.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (G. E. Sanderson, manager): Ranch 10, co. gave a creditable performance to a small house.—PERSONAL: G. E. Sanderson, our local manager, leaves us in a short time to go in advance of Ulie

Akerstrom. Mr. Sanderson is the first experienced manager we have had here, and he has given us some fine attractions. He is a courteous and genial gentleman, and has the best wishes of all our theatregoers.

AMESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): Dan Sully in The Corner Grocery 2 to a top-heavy house; audience well pleased. Kindergarten 7 to a light house; Katie Hart is a clever dancer.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Harbor Lights drew large houses 1-2.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): Kindergarten 4; big house. Ranch 10 to poor business 7.—HUNTINGTON HALL (John P. Congrove, manager): The Wilbur Opera co. week of 4 to S. R. O.—MUSEE: Gorman and Harrington, who are great favorites here, head a good bill, and the house is packed at each performance.

NEWBURYPORT.—CITY HALL (Geo. H. Stevens, agent): Boston Ideal Concert co. 1 to poor business. Dan Sully 6 to only fair business. Bad weather. The co. gave the best of satisfaction.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Ulie Akerstrom to S. R. O. 6.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): John S. Moulton's Dramatic co. last week in the following repertoire: My Best Girl, Rip Van Winkle, Colleen Bawn, Life in the Metropolis, Oliver Twist and Monte Cristo; good business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): W. H. Power's co. in The Ivy Leaf gave satisfaction to a good house 7.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Lights and Shadows 4-6 and Dan Sully 7, to good business.—MUSIC HALL (J. W. Caverly, manager): Moulton's Comedy co. opened to a big house Feb. 25 and played to fair business remainder of the week.

NEW BEDFORD.—OPERA HOUSE (J. C. Omev, manager): Frank Daniels 1; large house, Equine Paradox opened 4 for week to good business.—LIBERTY THEATRE (William E. White, manager): Dockstader's Operatic Minstrels, recently organized, opened 4 for a week to good houses at low prices. Many think that this organization is the famous minstrel troupe of New York.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Estelle Clayton in The Quick or the Dead gave a very pleasing performance to a good house 2. Frank Daniels in Little Puck 6 to a well-pleased but small audience.

MICHIGAN.

DETROIT.—MINER'S THEATRE (H. C. Miner, manager): Gus Williams the first three nights of week ending 9 in Kepler's Fortunes to only fair business. Co. good. Cora Tanner in Fascination occupied the house the latter part of the week and played to good business. Miss Tanner, although a stranger to Detroit players, made a very decided success, and as the co. supporting were far above the average, a very delightful and pleasing entertainment was given.—DETROIT OPERA HOUSE (C. J. Whitney, manager): Fanny Davenport supported by Melbourne McDowell in La Tosca played to S. R. O. all last week. The popular verdict in this city seems to be that La Tosca is one of the finest interesting plays seen here during this or any other season, and Miss Davenport scored a success, being called before the curtain at the end of almost every act during the entire week.—WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): A Chip of the Old Block has been doing the regular stereotyped business of this house last week, that is standing-room only, including two matinees. The success of this house is remarkable, for no matter what the attraction is, or of what class, good or bad, the house is filled nightly.—WONDERLAND MUSEUM: Large houses continue. A performance is given every hour during the afternoon and evening, including Sundays. Manager Robinson has lately added a new feature to the house—a stock co.—which presents very creditable performances. He still retains the museum parts, however, and different specialties each week.

OWASSO.—SALISBURY'S OPERA HOUSE (P. Ed. Kohler, manager): Due: Gus Williams 12; A Tin Soldier 16.

GRAND RAPIDS.—POWERS' OPERA HOUSE (C. H. Garwood, manager): Jarbeau in Starlight 8, 9; drew well.—REDMOND'S (C. H. Garwood, manager): J. D. Clifton's Ranch King co. played to a succession of fair-sized audiences all last week. Garwood's Specialty co. 11, week.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay Powers and Buckley, managers): Cora Tanner in Fascination 4 to a large and well-pleased audience. Gus Williams 2 to a good house.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Zeta Sermon, Wonder Worker, 4, 9 to good houses.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Redpath Quartette co. gave a splendid entertainment to a crowded house 2.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmond, manager): Tavernier Dramatic co. closed a successful week's engagement 2.

MINNESOTA.

WINONA.—OPERA HOUSE (Shepard and Hitzler, managers): Kate Castleton in A Paper Doll to a crowded house 2. Ada Deaves as Rebecca Buckley made a pronounced hit.

ST. PAUL.—GRAND OPERA HOUSE (L. N. Scott, manager): Harry B. Bell and Terry the Swell opened to a good house 2, and played to fair business balance of the engagement. Harry B. Bell as Terry and Anna Belmont as Polly Terry were the attractions of the piece. PEOPLE'S THEATRE (L. W. Walker, manager): The complimentary benefit tendered Lisette Le Baron 4 to a full house.—OLYMPIC THEATRE (W. J. Wells, manager): Rose Hill's English Folly co. to good business last week.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): Terry the Swell Feb. 2, A Post business.—CLARK'S OPERA HOUSE (R. Milo Jack and Son, managers): Terry the Swell to a light house Feb. 27. Kate Castleton in A Paper Doll gave a pleasing entertainment to a good house 1. Although the play was fairly presented it was evident that Miss Castleton did not do her best and did not even try to.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): The Crystal Slipper co. to very large business week of Feb. 25. Receipts over \$900. Edwin Foy as Yosemite and Miss Marguerite Fish as Cinderella were especially pleasing.—HENNEPIN AVENUE THEATRE (Charles W. Hunt, manager): First half of week of 25 Alone in London to fair houses. Last half lecture by Prof. Lumholtz, of Norway, and benefit Mrs. W. E. Sterling. This week Crystal Slipper. First attempt at two weeks' stand in our city. Next, Atkinson's Peck's Bad Boy.—PEOPLE'S THEATRE (J. T. McCaddon, manager): Banker's Daughter to crowded houses week of 25. Leslie Gossin, Sissy Johnston and Etta Salsbury, new people, jumped at once into popular favor. This week, A Celebrated Case. Next, The Silver King by special permission.—PENCE OPERA HOUSE (Frederick Bock, manager): Mystery of a Hanson Cab and Nevada, or the Last Mile divided equally the week of 4.—ITEMS: The trouble in the Cecilia Opera co.'s ranks has been happily adjusted. Manager Eichmann says "the company will not quit, as was suggested." The Apollo Glee Club will give a concert at Hennepin Avenue Theatre in the near future.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): George Adams and Toma Hanlon in He, She, Him and Her to a well-pleased audience Feb. 26. J. C. Stewart's Two Johns Comedy co. to a large house 26, co. is very poor, and numbers left before the farce was half over. Louis James and Marie Wainwright in Orpheus to S. R. O. 4.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): Siberia to a small audience 1. Louis James played to a packed house. Marie Wainwright did not appear and the audience was dissatisfied.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Just in Time co. to fair business 1. Little's World co. to a large audience 5.

JACKSON.—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): The Two Johns co. to a good audience Feb. 27.

MISSOURI.

Eastern paper speaks of Rosa Eaton as proprietress of the Tivoli Opera House. What do the Kraling Brothers say? This is even more than

When I saw recently in The Boston *Transcript*, in which it was stated that the finest German theatre in the United States is located in San Francisco, and managed by Ottilie Genie, a sister of the famous composer. "We never heard of such a theatre out here. A dramatic co. appears here occasionally on Sunday evenings at the Baldwin, which is doubtless what was meant."—Marie Burroughs, Eleanor Calhoun, Anita Fallon, Grace Porter, Julia Chase, Alice

words, Lydia Aldrich, Sibyl Sanderson and Adele Waters, known more or less to the stage, are all

Francisco got a white woman, Nevada was born out in the mountains a little way, and was educated just over the bay in Oakland, and Mary Anderson was born in Sacramento. Peter Robertson says in the *Chronicle* that Modjeska recently received a letter addressed simply "Constance Bennett, Modjeska Ranch, America." But it got there all the same.

LOUISVILLE.

Last week was a quiet one with things theatrical. Macanally's and the Temple were closed the first three nights. At the former house Lost in New York drew light business the remaining three nights. George H. Adams in He, She, Him and He did good business at the Temple for four performances. At Harri's My Partner drew fair business. Daniel Gilfeather does Aldrich's old part remarkably well. Bunch of Keys followed for a week.

Hyde's Big Specialty had a big week's business at the New Buck. Sheffer and Hakeley, Smith and

ITEMS: Marc Klaw is here preparing the way for the coming of Fanny Davenport in *La Tosca*.—*Costume*—Don't take kindly to the "tank" drama, plays of that kind invariably receiving good notices.—Colonel Savage of the New Buck is in New Orleans taking in Mardi Gras.—Virginia Dreher is expected here in the near future.—A number of stories are told of the efforts of an officer of the law to personally serve Mary Anderson with papers in the case of her husband's disappearance.—Helene Mera, of Hyde's co., has a wonderful voice.—The tone is novel and pleasing.—Signor Luigi Sordani of

the Last in New York co., displayed his swimming abilities in the river here as an advertisement of

that attractive. He does some wonderful things. Manager Omond states that important changes will be made in Harris' during the Summer. The auditorium will be lowered to the ground floor and the house made in every respect a first-class place. It is a gold mine. Some changes will be made in the orchestra, but it will be the best first definition yet. — Al Bourlier is back from the States. He went West where he went with Bishop, the mind reader. He states that his trip was a success. — W. S. Belknap, of Ho, She, Him and Her co., is an old Louisville. His stage work heretofore has been confined to black face. — Walter Mathews is in the city. He will probably further perfect himself by attending the next season. — Young Robinson, of Mark Anderson's co., who was left here a very sick man, is convalescent. He was tenderly cared for at the Watson House. Manager Omond, on behalf of Miss Anderson, directed that he should want for nothing. — John T. Macauley, manager of Watson's Theatre, may make an assignment of all his property for the benefit of his creditors.

The step was taken, so Mr. Macauley says, for the reason that his business affairs were in a bad way.

These last two business affairs were of a purely extended condition, and in order that he may strengthen himself in all his future acting career. In an interview, Mr. Macanally declared his action purely voluntary, saying further: "My assets are very considerably more than my liabilities, and the deed is made to protect myself as well as my creditors." He will remain the acting manager of the theatre, which has booked for the remainder of the season some of the strongest attractions on the road—Carleton, Sothorn, Fanny Davenport, Modjeska, Jefferson, Emma Abbott and others.

an excellent cd. to the full capacity of the house at each performance.

Emma Abbott, after an absence of five years, played an engagement at Harris' Academy of Music last week that must have been in every respect very gratifying to her. The house was packed at every performance, several times people were turned away, and the reception accorded her and the company was genial in the extreme.

At Holliday Street Theatre The Henrietta, with Robson and Crane, enjoyed a highly successful week. It was billed as the farewell engagement of the popular duo of comedians, and certainly any one who was fortunate enough to see them in this delightful comedy cannot fail to have the most pleasant recollection of the occasion.

James H. Wallick divided the week at Forepaugh's Temple Theatre between The Cattle King and The Bandit King and drew a series of big audiences.

At Front Street Theatre sensation ran riot and gore flowed freely during the engagement of Marauding Clark who presented his drama Jack the Giant Killer. He cut off the head and leg of a woman in full view of the audience. The drama was realistic in the extreme and received the stamp of approval from the audience. Frank I. Prayne will appear

At the Monumental Theatre good business was

the rule, who Harry Williams' Own Specialty co. presented an enjoyable variety programme.

WASHINGTON, D. C.

Harry Anderson, though quite ill, appeared to a packed house at Alhambra's 4 in Pygmalion and Gaiety and Comedy and Tragedy. She was unable to appear Tuesday and Wednesday nights, and the house was closed, greatly to the disappointment of the immense number anxious to see her. The Winter's Tale was presented. Miss Anderson played her part with considerable spirit but fainted in one scene. The curtain was rung down, but after a brief delay, she went out and finished the performance. Anderson's Casino co. in Nadjy is.

Paul Kaurer drew large houses last week. The

Turner are great favorites with our people. Behan's

Harris' Bijou was packed all week to see J. B. Polk in Mixed Pickles. Keep It Dark 11. Fate 11. London Specialty co. at Kernan's 11. Night Owls 11. ITEMS: Among those taking in the Inauguration were H. C. Miner, Barton Key, who has been in and out of town for some weeks; Col. William F. Cody, one of the prominent figures in the parade, and at the head; Sheridan Shook, Fanny Keillogg Bachert, who came out in the parade, and her husband, who came out in the parade, and her husband have been spending the Winter (the return to Boston in May), and many others connected with the profession. —Mme. Hading came from New York with Mr. and Mrs. Abbey to see Miss Anderson act, but had to return without having witnessed the latter's performance. —Mme. Hading, however, visited Miss Anderson. —E. E. Rice was an aide on the staff of General Burnum, and the giant who

carried the banner in the front of the column, and carried the banner of the New York Brigade.—The last three

nights of the Abbott engagement at the National the house was packed.—An exhibition of paintings by American artists was opened by a grand reception in the house lately purchased by Vice-President Morton. Mr. and Mrs. Morton were of the receiving party. The exhibition will continue for two weeks, and is for benefit of that deserving charity, the Garfield Hospital.—Miss Harriet Whiting, of Boston, formerly of this city, gave a delightful concert, assisted by local talent, at the Universalist Church.—Mary Anderson, I have just learned, was compelled to cancel the remainder of the week in order to rest.

NEW ORLEANS.

The city was crowded with strangers last week on account of the Mardi Gras festivities and business at the theatres was very large.

At the Grand Opera House T. B. McDonough's excellent co. presented Siberia. The play was well

Annie Pixley was seen at the Academy of Music

The Shadows of a Great City did well at the St. Charles Theatre, while One of the Bravest nacked

A specialty co. was doing well at Paranta's until the theatre burned down. The theatre will be closed. John Wild will make his debut at the Academy of Music and Elba is seen in a repertoire of standard comedies at the St. Charles Theatre.

Travis: Frank G. Cotter, an old-time actor, and one of the shrewdest managers in the business, is here in the interests of Elba. Paranta's Theatre was completely destroyed by fire. The loss is very heavy, as the theatre was valued at \$25,000, while but \$5,000 insurance was carried. Mr. Paranta has not yet decided as to his course, but in all probability a new theatre will be erected. The Muldoon Picnic on last their entire wardrobe. A benefit will be given them soon.

BROOKLYN.

The fact that Lent began last week seemed to have been ignored by the patrons of the Grand Opera House, for business was phenomenally large. Hand-drawn were turned away every night, and from Ash Wednesday on the demand for seats was unprecedented. The reason for this frantic rush on the part of the Grand's patrons is difficult to decide, for a House Monkey was the attraction. Extended comment is unnecessary. This week said Pasha, which will be followed next Monday by The Fairy's Well. Margaret Mather in Romeo and Juliet, Leah, The Honey-moon and Macbeth, did well at the Park Theatre last week. Her support was very good, and the sterling artist, J. B. Studley, doing some excellent work. This week's attraction is Robert Mantell in Macbeth. Next Rosina Vokes.

At the Brooklyn Atkinson's Peck's Bad Boy had a successful week. The co. is the best seen in the piece here and its efforts were appreciated by a series of large audiences. This week The Main Line, to be followed by J. B. Polk.

Charles T. Ellis in Casper the Yodler pleased large audiences at the Criterion last week. Star and play always do well here. This week True Irish Hearts.

The patrons of Hyde and Behman's were out in full force last week, Manchester's Night Owls being the attraction. This week business is certain to be very large, for the Irwin Brothers' show, Jack McAniff and Billy Madden are to appear.

N. & Wood delighted large audiences nightly at the Standard Museum. This week The Golden Cliff, in which special attention is to be given to scenic effects.

Aronson's co. in Erinnee and Nadj played to the largest business done at the Academy of Music this season.

The Philharmonic Concert occurs at the Academy of Music on 16. Every seat in the house is sold. Emma Juch will appear in concert 19.

BROOKLYN, E. D.

Thatcher, Primrose and West's Minstrels drew good business last week at the Amphion.

The Haverly-Cleveland Minstrels played to large houses last week at the Lee Avenue Academy and from the talk around town they made a great success. The Imperial Japanese troupe is a fine attraction and was greeted by thunders of applause at Broadway Blind drew crowded houses last week at Proctor's Novelty Theatre.

The Oath, a romantic melodrama, did good business last week at the Grand.

Jennie Caley in repertoire played to fair houses last week at Jacobs' New Lyceum Theatre.

Item: Mr. Simpson, the genial treasurer of the Amphion Academy of Music, I regret to say is confined to his house by illness. His many friends will be glad to see him back in his place again.

CLEVELAND.

At the Opera House Mr. and Mrs. Florence played a very successful engagement the first three nights of last week and Daisy in Adonis filled out the week to crowded houses. This week Hoyt's A Brass Monkey. Next, Carleton Opera co.

Johnson and Slavin's Minstrels played to overflowing business at the Park 7. This week Prof. Bristol's Equusculum. Next, Twelve Temptations and Alone in London.

The Ramsey Eye, with Mr. Jacobs' own co., drew largely at the Cleveland Theatre all last week. This strong melodrama is well mounted and acted. This week Ada Gray in East Lynne. Corinne next.

At the Star Theatre Aiden Benedict in Monte Cristo. Business was light. This week Ada Gilman in Bubbling Over, and Faust Burlesque co. next.

The attractions at the Academy last week included Macbeth and Madder, the pugilist and a fair variety co. This week Wm. Irwin's Specialty co.

Item: Albany Concert co. at Music Hall 16.—J. L. Hahn will build a theatre here on the style of Koster and Bial's, New York. Manager Hartiz is in New York.—Louis K. Quinton of the Adonis co., known in private life as Mrs. H. C. Lewis, has retired from the co. on account of ill health.

JERSEY CITY.

Herrmann occupied the Academy of Music last week and amused and mystified large audiences. He has added several novel features to his entertainment, among others the apparent cremation of a horse. Herrmann in view of the audience and her subsequent appearance in a truly supernatural manner. The juggling of D'Alvini was marvelous. This week George H. Adams in He, She, Him and Her.

ALABAMA.

TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): Gorton's New Orleans Minstrels to S. R. O. 4.—ITEM: Brady's Opera House was opened on Feb. 23, and full houses have greeted the few attractions that have played here.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Siberia by a strong co. to a highly appreciative audience 1.

NOT SPRING.—OPERA HOUSE (Butterfield and Garrett, managers): Clara Morris in The New Magdalen 4, and René de Moray 5 to full houses at advanced prices. Miss Morris' appearance was the dramatic event of the season.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): J. K. Emmet in Fritz played to big houses Feb. 25, 26. Since then the Corried Opera co. in The King's Fool has packed the house.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. F. Hall, lessee): J. K. Emmet in Our Fritz to a large audience 1. Fritz played himself to be as popular as ever, but his support is very poor.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Modjeska played to crowded houses week of Feb. 25. Mary Stuart, As You Like It, Adrienne Lecouvreur, Camille and Cymeline were presented.—LOS ANGELES THEATRE (Harry C. Wyatt, manager): A Night Off to fair houses week of 25.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frank Daniels with an excellent co. presented Little Puck to a good house 5. Zoro to a good business 6, 7. Bessie Fairbairn in the title role was decidedly weak, but the other leading parts were well taken in. In Australia 8; business fair.—NEW HAVEN OPERA HOUSE (Morace Wall, manager): Hanlon's Le Voyage en Suisse 4-6 to very light business. A poor play and a poorer co. was the verdict of the public. Harbor Lights, a very good spectacular, drew well 1.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Under the Lash 4-6 to good business. The Silver age, with Edwin F. Mayo in the leading role, 7-9. Mr. Mayo is a capable actor and deserves better patronage than he received here.

HARTFORD.—OPERA HOUSE (Jacobs and Proctor, managers): Dockstader's Minstrels to a packed house Feb. 24. Barry and Fay gave large audiences in continuous runs 1, 2, with McKenna's Flirtation. Harbor Lights with a good cast and movable and appropriate scenery to good business 4-6. A party of Samuel Alexander's friends from this city, including a most correspondent, visited Meriden to witness Maude Granger in her new play, Two Lives. The content of all was most favorable as to the acting of the co. and the merits of the piece. Prices of seats will be raised to \$2.50 each during the Booth-Barrett engagement at Jacobs and Proctor's 14.

HAUGATUCK.—MAIN STREET THEATRE (Charles Hise, manager): Walter S. Sanford in Under the Lash, to a large and well pleased audience 2.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Due: Thatcher, Primrose and West's Minstrels 16.

WATERBURY.—JACOUES OPERA HOUSE: Little Lord Fauntleroy (French's co.) 6 matinee and evening to delighted audiences.

MERIDEN.—DELYAN OPERA HOUSE (F. H. Delovan, manager): Frederick Bryton in The Don to good business 7. Little Lord Fauntleroy to satisfactory business 8.

NORWICH.—BENT HALL (Andrews and Harris, managers): The Little Lord Fauntleroy co. gave two performances Feb. 27 to large and delighted audiences.

WINSTED.—OPERA HOUSE (J. E. Scoulding, manager): Barry and Fay gave an excellent performance 5 to good business. Jane Coombs had the town billed 9 but canceled owing to illness.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, manager): Frederick Bryton in The Don to fair house 1. Peck and Fursman's Uncle Tom's Cabin to a large audience 6. The co. is good, so is the play, but it is somewhat hackneyed.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): The Hanlons in Le Voyage en Suisse played to a good house 7.

MYSTIC RIVER.—OPERA HOUSE (Ira W. Jackson, manager): Widow Bedott 4 to an appreciative audience.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Stetson's U. T. C. to good business 4. As represented the play was more like a minstrel performance than Uncle Tom's Cabin, but it pleased the audience.

DENVER.—This fact that Fantasma is newly embellished, and the action is altered somewhat. Instead of Laura Burt (Fantasma) describing the tortures of Arctic explorers, with tableau accompaniment, she makes a broad but catchy stump speech of the regulation woman's rights order. The mechanical contrivances are as good as ever, and the scenery even more beautiful. The week at the Taber, which closed 2, was very large. Little Tycoon to-night (Monday) for a week; first presentation here. Ette Elsher next.—ITEMS: A German society is to erect a \$55,000 building on Arapahoe Street, a part of which will be fitted up as a theatre. The "light air" in Leadville proved too much for some of the members of the Little Tycoon co. A statement is made that four women in the co. fainted together during rehearsal.

DAKOTA.

BISMARCK.—ATHENEUM (J. D. Wakeman, manager): Goodyear, Cook and Dillon's Minstrels Feb. 28, entire satisfaction to large audience.

WATERTOWN.—GRAND OPERA HOUSE (J. P. Brock, manager): J. S. Murphy in Kerry Gow, to crowded house 5.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): The European Folly and Burlesque co. opened to a crowded house 4. Business continued good. Walter Sanford in Under the Lash did fair business 7-9.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): One of the Bravest Feb. 27 gave a good performance to a full house. Shadows of a Great City drew fair houses 28-31. Performances gave complete satisfaction and as a whole, the co. was considered far above the average.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Arthur Rehan's co. Feb. 25, 26 in 7-20-25 and Nancy and Co. An excellent co. of comedians; large audiences.

ROME.—NEVIN OPERA HOUSE (Nevin and Jones, managers): Boston Symphony Orchestra to a good house. Mile. Rheba 6 to large business.

ILLINOIS.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Kate Bensberg's Opera co. gave L'Ombra to a fair house 6 at advanced prices.

BLOOMINGTON.—DURLEY THEATRE (Fell and Perry, managers): Hazel the mind-reader and exposé of Spiritualists 1 to very profitable business.—OPERA HOUSE (Fell and Perry, managers): Mignani Brothers' Star Specialty co. booked for a canceled its date. A Legal Wreck has also canceled.

LINCOLN.—GILBERT'S OPERA HOUSE (R. C. Maxwell, manager): Lyons Comedy co. 4, week, in repertoire to light business.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): A Legal Wreck 4 to very large business.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): The Wife 5; large and select audience. Jekyll and Hyde drew only a fair-sized audience 6.

STERLING.—ACADEMY OF MUSIC (Lawrie and Purcell, managers): James C. Roach in Dan Darcy did not keep his date 23. Florence Hamilton in My Husband failed to please 28. Miss Hamilton needs instruction for the stage.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): A crowded house greeted Wilson's Minstrels 4.

ELGIN.—DU BOIS OPERA HOUSE (Theo. Swan and F. Jencks, managers): McAuliffe-Madden comb. was presented by the ushers of the Opera House Feb. 27. A large audience was present, but much disappointed at the quality of the entertainment. E. A. McDowell's Mr. Barres, of New York 4, 5 to small but highly satisfied audiences.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): The Leslie Davis Ideal co. week of 4 at popular prices; medium business.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): The Boston Stars gave a fine concert to a small audience 6.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Due: Julia Marlowe 8-9.—ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Gorman's Minstrels opened a two nights' engagement 6 to good business.—PARK THEATRE (Dickson and Talbott, managers): The Mignani Brothers gave good performances to crowded houses last week.—ITEM: Mr. Euerhardt, of the Bates House news stand, states that he sells more copies of THE DRAMATIC MIRROR than any other dramatic paper.

PERU.—EMERICK'S OPERA HOUSE (C. S. Constant, manager): Chip of the Old Block to a fair audience 27.

ANGOLA.—CARVER'S OPERA HOUSE: The Knoll and McNeill Musical co. closed a fairly successful season here last evening to a large and well-pleased audience. The co. has disbanded until after Lent, when they will reorganize and reopen in Pennsylvania.

TERRE HAUTE.—OPERA HOUSE (Wilson Naylor, manager): Local talent crowded the house all last week with a Kirnass entertainment. A Legal Wreck 7 to a good house.

RICHMOND.—PHILIPS OPERA HOUSE (G. W. P. Jackson, acting manager): Hardie and Von Leer in On the Frontier to a well-pleased audience 5.

ELKHART.—BUCHAN OPERA HOUSE (J. L. Eldrick, manager): Mr. Barnes of New York was produced at the Buchan to a fair but appreciative audience 7.

LA FAYETTE.—GRAND OPERA HOUSE (George H. Dickson, manager): The Baldwin-Melville co. last week to good business.—ITEM: George H. Dickson has leased the Grand for five years commencing March 1. His local manager is ex-Mayor P. E. McGinley, who is a favorite with theatre-goers. The change is a welcome one to our citizens.

MT. VERNON.—MASON'S OPERA HOUSE (Myer Rosenbaum, manager): Burt Neville Comedy co. played to an almost empty house 5.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Frank Mayo in The Royal Guard delighted a large and fashionable audience 4. Support excellent. Romeo and Juliet, burlesque by home talent, to good houses 4-5.

IOWA.

BOONE.—PHILIP'S OPERA HOUSE (C. E. Phipps, manager): Boone Dramatic co. will present Nags for the benefit of the A. O. U. W. Several professionals will assist in the production.—ITEM: There is some talk of remodeling Galtman's Opera

House and fitting it up in the latest style. If this is done we will have three first-class opera houses.

CEDAR RAPIDS.—GREENE'S (P. A. Simmons, manager): Creston Clarke in Hamlet played to fair business 4.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): House dark last week. Due: The Boston Stars 12. Peep o' Day (local) 16.

FORT MADISON.—BENNETT OPERA HOUSE: The Beth Somerville co. to fair business last week.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): James O'Neill in Monte Cristo to good business 4.

DAVENPORT.—TURNER GRAND OPERA HOUSE (Charles T. King, manager): A Noble Outcast co. played a return date 7.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Creston Clarke 1, 2. An excellent co. giving best of satisfaction.—FOSTER'S OPERA HOUSE (William Foster, manager): Des Moines Theatre co. under management of W. A. Baker, of Chicago, gave The Mikado for the third time within four weeks to a crowded house 4.—CAPITAL CITY (W. C. Ross, manager): Due: Mrs. Alice J. Shaw 25, 26.

HOUE CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): McNish, Ramza and Arno's Minstrels to a full house 5. Creditable performance.

MUSCATINE.—OLDS' OPERA HOUSE (L. N. Olds, manager): The Nashville Students, under the auspices of the Bend City Wheelmen, played to a good house 5.

KEOKUK.—OPERA HOUSE (William Weissmann, acting manager): The Black Flag with William McCready starring in the role of Sim Lazarus 4, 6, to poor business.—ITEM: A meeting of the directors of the Opera House Company, 4, numerous bids from parties desiring to lease the house were offered. It was decided to lease the house to T. A. Pedley, of Memphis, Tenn., for a term of three years provided his bond and sureties were approved by the president of the Company.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Baldwin Comedy co. 4, week, to crowded houses.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Katie Pultman in Honor Bound Feb. 25 succeeded in thoroughly pleasing her audience. Between the acts Billy Emerson gave a song and some sketches in white face; he was very warmly received. The balance of the co., while not very numerous, are acceptably cast. Mme. Jannaschek 26, 27 in Meg Merrilies and Macbeth was ably assisted by a first-class co. and gave two fine performances.—GRAND OPERA HOUSE (E. H. Macoy, manager): Benefit performance in aid of Marshall's Military Band 25.—MANAGERIAL: Mr. Kendall, the owner of the Grand, will take charge April 1, provided he cannot leave the house to some good manager outright for a year or more. In case he assumes personal control, he will want a good manager to help him on salary. An excellent chance for somebody in the managerial line is thus offered.

DODGE CITY.—KELLEY'S OPERA HOUSE (E. A. Holmes, manager): Hudson-Eckert Opera co. in The Mikado and Olivette Feb. 25; very acceptable presentation of both operas. Moderate-sized houses.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): The Beggar Student by home talent, under the direction of Ed. Patterson, drew good houses 4-5.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): A Postage Stamp co. Feb. 26 to the largest house of the season.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Jannaschek in Meg Merrilies to a small but appreciative audience 4. The Ruling Passion to fair business 6, 7.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Mme. Jannaschek in Meg Merrilies to a splendid house 5.

HORTON.—OPERA HOUSE (W. H. Kemper, proprietor and manager): Nina David Feb. 26 to poor business. Jannaschek in Meg Merrilies 26 to fair business; good co.

KENTUCKY.

BOWLING GREEN.—POITERS' OPERA HOUSE (Potter Brothers, managers): Beach and Bowers' Minstrels Feb. 26 to good business.

OWENSBORO.—TEMPLE THEATRE (R. M. Conway, manager): Frank Mayo in Norrick Feb. 26 to a good house. The play was well presented. Support good.

RUSSELLVILLE.—RYAN'S OPERA HOUSE (Garretson and Richards, managers): Kickapoo Indian co. failed to appear Feb. 25 and the house was dark. Parlor Concert Club in Mrs. Jarley's Wax Figures to a fair house 1. The co. was pleasing throughout, and the quartette singing by Messrs. Garretson, Ray, Linebaugh and Morton was especially enjoyable.

MAINE.

BRUNSWICK.—TOWN HALL (E. A. Crawford, manager): Horseshoe Minstrels Feb. 26 to good business.

BATH.—ALAMEDA OPERA HOUSE (T. H. Clark, manager): Harry Maron's Minstrels to fair business 7. Billy Burke deserves special mention.

PORTLAND.—THEATRE: The Stowaway packed the house at advanced prices 7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): The European Specialty co. to good business 2. Nows Family, musical specialists, 4 to fair business; performance rather unsatisfactory. Roland Reed in Cheek 5 to fair business, giving entire satisfaction.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Neve, manager): Dockstader's Minstrels nearly filled the house 2. As a whole the programme was not up to his former standard. Frank Daniels' Little Puck did not do over well 4. Daniels' Gilt-edge is a later edition of his amusing mannerisms as Old Sport. He has Martinetti, Harry Coner and other bright people with him, but somehow or other the performance drags a little. Bryton in Forgiven did a nice business 5. The latter piece does not fit Mr. Bryton's romantic style; it has two stirring climaxes, but is sombre and unintelligible; moreover, its hero forfeits all claim to sympathy. His leading support, Frazer Coulter, Grace Thorne Coulter and Harry Harwood, have not been better in my remembrance.

Zoro (E. M. Gardiner) did rather lightly 8. 9. Mountjoy Walker was a bit nondescript in George Adams' old part and Bessie Fairbairn a moderately acceptable Queen. Booth and Barrett 16.—BURLING: The Weston Brothers Sam and Morris—probably the best musical team in the country, have renounced stardom and joined Dockstader. Another ex-star is with the co., but not in a professional capacity—Carrie Tuttle, of Struck Gold fame, is with her husband, Harry Pepper, since that co. disbanded. Ralph Ward sends me word that he expects to manage the starting tour of John J. Kennedy, the comedian, who will soon go out in a fresh repertoire of original comedies. Mr. K. was two seasons with Miss Akersstrom and Mr. Ward has been for four years ahead of the same co. previous to being THE DRAMATIC MIRROR's correspondent at Northampton. Local folks made things pleasant for Interlocutor M. Ireland, of Dockstader's co., the secretary of the Grand Lodge. Edward Warren, formerly with C. T. Parsloe, is playing Cupid in Zoro; Sol Allen resigned a week ago.—Frederick Backus is playing the roles in Bryton's co. formerly filled by Charles S. Thus, who disappeared so mysteriously at Haverhill a few days since; nobody has seriously at Haverhill a few days since; nobody has heard from him, and that night, I am reliably informed that Bryton will shave The Don soon, it has been entirely rewritten since Henry Lee tried it at Chicago three years ago. Certain details, unsatisfactory alike to author and actor, in The Livingstone Case, the play Clay Greene is writing for Bryton, have occasioned its delay. It will probably be finished at no distant date, although another new piece may be tried in the interim.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (G. E. Sanderson, manager): Ranch to co. gave a creditable performance 6 to small house.—PERSONAL: E. Sanderson, our local manager, leaves us in a short time to go in advance of Ullie

Akersstrom. Mr. Sanderson is the first experienced manager we have had here, and he has given us some fine attractions. He is a courteous and genial gentleman, and has the best wishes of all our theatre-goers.

ANESBURY.—NEW OPERA HOUSE (C. W. Currier, manager): Dan'l Sully in The Corner Grocery 1 to a top-heavy house; audience well pleased. Kindergarten 7 to a light house; Katie Hart is a clever dancer.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Harbor Lights drew large houses 1-2.

LOWELL.—MUSIC HALL (A. V. Partridge, proprietor): Kindergarten 4; big house. Ranch to poor business 7.—HUNTINGTON HALL (John F. Cosgrove, manager): The Wilbur Opera co. week of 4 to S. R. O. 6.—MUSEE: Gorman and Harrington, who are great favorites here, head a good bill, and the house is packed at each performance.

NEWBURYPORT.—CITY HALL (Geo. H. Stevens, agent): Boston Ideal Concert 66, 1 to poor business. Dan Sully 6 to only fair business. Bad weather. The co. gave the best of satisfaction.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Ullie Akersstrom to S. R. O. 6.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): John S. Moulton's Dramatic co. last week in the following repertoire: My Best Girl, Rip Van Winkle, Colleen Bawn, Life in the Metropolis, Oliver Twist and Monte Cristo; good business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): W. H. Power's co. in The Ivy Leaf gave satisfaction to a good house 7.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Lights and Shadows 4-6 and Dan Sully 7, to good business.—MUSIC HALL (J. W. Caverly, manager): Moulton's Comedy co. opened to a big house Feb. 25 and played to fair business remainder of the week.

NEW BEDFORD.—OPERA HOUSE (J. C. Omev, manager): Frank Daniels 1; large house. Equine Paradiso opened 4 for week to good business.—LUXURY THEATRE (William E. White, manager): Dockstader's Operatic Minstrels, recently organized, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470,

ford, manager): Dark week of 4.—GILLIN (Hudson and Thomas, managers): Katie Putnam in *Remembrance of the Old Stage* week of 4, to good business.—NINTH STREET (A. Judah, manager): A Postage Stamp to S. R. O. week of 4.—COATES (H. H. Hudson, manager): Effie Elliser 4-6, in *Egypt*, Judge Not and *Keepsake*, to good business and well-pleased audiences.—PEOPLE'S (C. H. Thomas, manager): Uncle Josh to good business week of 4.

ST. JOSEPH.—TOTTLE'S OPERA HOUSE (L. M. Crawford, manager): Katie Putnam with good co. and Billy Emerson in white face, played to an overflowing house Feb. 27, on the occasion of the first and last benefit tendered R. S. Douglas, just prior to his retirement from the management of Tottle's. Mr. Douglas was gotten before the curtain with some difficulty and demonstrated his utter lack of oratorical gift, although what he did say was most kindly received. Januscheck 1, 2 to light business. Ruling Passion 4, 5, business light. Manager Crawford says that no changes will be made in attaches of Tottle's this season.—GRAND OPERA HOUSE (L. M. Close, manager): Lizzie May Ulmer 4-6, in *For Congress*; fair business.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): A Postage Stamp 2; good business. A Pair of Kids entertained a good audience hilariously and satisfactorily.—TOLSON (Geo. T. and Lizzie May, manager): *Uncle Josh* 4-6, did not come, but telegraphed ignorance of the date here on account of some entanglement with their agent, but asking open dates and will probably come 12. Clara Morris, booked for 16, has wired cancellation, giving as reason that her physician has ordered her to St. Louis for rest and treatment.

NEBRASKA.

PREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): McNish, Ramon and Arno's Minstrels Feb. 28 to a fair house. The Standard Theatre co. 4, week, in popular plays.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Duncan Clark's Female Minstrels appeared to light business Feb. 28. This co. is one of the poorest combs on the road. It does not possess a single redeeming feature.

LINCOLN.—FUNK'S OPERA HOUSE (Crawford and McReynolds, managers): McNish, Ramon and Arno's Minstrels 1, 2; they had nothing new and played to poor business. Robert Downing played a return engagement in *The Gladiator* 4 to good business. James O'Neill in *Monte Cristo* to a good house.—PEOPLE'S THEATRE (R. S. Brown, manager): Duncan Clark's Female Minstrels gave a poor performance to good houses 4-6.—ITEMS: Arrangements have been made by which parties who are interested in the Eden Music at Omaha and Kansas City will fit up the three floors of the Buchanan Block in this city for a museum, theatre, etc. The concern is said to be well-backed financially, and it is to be hoped that if anything of the kind is done it will not be on the Jim Crow order of the former attempt by other parties. The Katie Putnam co. will rest for a while after their Chicago engagement during the last of March, thence off to Australia in May.

OMAHA.—OPERA HOUSE (Thos. P. Boyd, manager): James O'Neill in *Monte Cristo* Feb. 28, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

NEVADA.—VIRGINIA CITY.—DUE: Januscheck 29, 30. Effie Elliser 31.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Dorchester's Minstrels were greeted with one of the largest houses of the season 5. They gave a fine entertainment.

NEW JERSEY.

HOBOKEN.—H. R. JACOBY'S THEATRE: Hoodman Blind is the attraction this week, but did not draw the house on the opening night that the fine melodrama deserved. The cast is an excellent one, and includes Hamilton Harris, E. E. Granden, Harry Rogers, Eva Mountford, Agnes Mayberry, Agnes Roselle and other clever people. The stage setting was very fine, and the whole production one that merited the enthusiastic applause it received. The co. is H. R. Jacoby's, and it is sufficient to say that it is fully up to the standard adopted by that energetic manager. Next week Dowling and Hanson in *Nobody's Claim*.—CHRONICLE: A very good variety co. attracted only a fair house on the opening night this week. In the olio were: Frank Woodson in his budget of comedies, the Diamonds, Comrades, and Thompson in an Irish sketch, Mord and Greis, Wilson and Davenport, Flora Mitchell and others. The different specialties were appreciated. Next week Steve O'Donnell's Aggregation.

PATERSON.—JACOBY'S OPERA HOUSE: Kate Purcell in *Queen of the Plains* and Dowling and Hanson in *Nobody's Claim* equally divided the time last week.—GRAND OPERA HOUSE (F. A. Thomas, manager): The O. K. Specialty co. to fair houses last week.—ITEMS: Manager Thomas resigns the management of the Grand this week. He will be succeeded by A. Philbin, the former house and manager. I wish to thank Mr. Thomas for the many courtesies he has shown me and wish him success in any business undertaking in which he may embark.—Charles Asbury, banjoist of Scott and Clifford's U. T. Co., accompanied the Phelps Guards, of which year correspondent is a member, to Washington to take part in the Inauguration ceremonies.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Hallen and Hart in their farce-comedy, *Later On*, drew a large and well-pleased audience 2. The Bennett-Moulton Opera co. did big business week of 4.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simmons, manager): C. W. Condoch in *Hazel Kirke* to a fair house 5. Mr. Condoch's *Danvers Kirke* is familiar to all, and the co. is well balanced, but the play has not hit the day.

RED BANK.—RED BANK OPERA HOUSE (S. S. Rogers, manager): C. W. Condoch in *Hazel Kirke* to a fair house 5; weather bad.—BENEFIT: Salisbury's Troubadours will be the attraction at Manager Rogers' sixth annual benefit April 25.

NEWARK.—MINK'S NEWARK THEATRE: Rosina Vokes appeared last week in My Miller's Bill. The Circus Rider, A Fantomine Rehearsal and in *House Bound* to large business.—H. R. JACOBY'S GRAND OPERA HOUSE: Austin's Australian Novelty co. drew very large audiences last week. The performances were excellent, and many new faces were seen which were not with the co. at its last appearance in this city. Zarka 21.—WALDMAN'S OPERA HOUSE: Irwin Brothers' comb last week to splendid business.

NEW YORK.

BUFFALO.—ACADEMY OF MUSIC (Moses Bros., managers): Boston Ideal Opera co. week of 4 in superior, very good business. With the new table recently taken into this popular organization, competent chorus and efficient orchestra, the various operas were rendered in fine style, particularly *Past and Barber of Seville*. Week of 11 Joseph Murphy.—STAR THEATRE: Week of 4 Denman Thompson's *Two Sisters*; good audiences. May Herlick and Lavinia White as the two sisters were capable and pretty. Scenery very effective. House dark week of 11.—CORINNE LYCEUM (Jacobs and Kimball, managers): Ada Gray in *East Lynne* week of 4. Support poor with the exception of Mrs. Saphore and Mr. Fenton. Moderate business. The *Romany Eye* week of 11.—COURT STREET THEATRE (H. E. Jacobs, manager): Week of 4 *Dark Side of a Great City*, with Jerome Stevens as the Major; did satisfactory business. Charlotte Thompson week of 11.—BUNNELL'S THEATRE (F. J. Jordan, manager): Boston Ideal Double Uncle Tom's Cabin co. week of 4; good houses.—ADELPHI (G. W. Gerlach, manager): Maude Roberts' Female Mastodons week of 4.—ITEMS: The Star Theatre was leased to the Messrs. Meach Brothers, of the Academy of Music, for balance of this season and next season. They will take possession March 28, and open 21 with the *Cogswell* co., half week. Kiraly's *Black Crook* week of 21. The house has fallen into good hands and Buffalonians are pleased. The Meach Brothers are regulars with the public and the profession. House closed week of 11, during which automatic sprinklers and asbestos curtain and borders will be put in. Few theatres are as well protected from fire as the Star.—Frank Jordan, for a long time treasurer for Bunnell and Bates here, has charge of Bunnell's Theatre remainder of season.

Mr. Gerlach will institute Sunday entertainments at the Adelphi.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Kiraly's *Water Queen* attracted fine houses 4-6. The spectacular effects were excellent. On 7-9 Maggie Mitchell appeared before good audiences in *Ray*, and, as usual, pleased Salisbury's Troubadours, with Nellie McHenry, this week.—ACADEMY OF MUSIC (Jacobs and Proctor, managers): Nonre and Rice Comedy co. in *My Aunt Bridget* last week to crowded houses. Soap Bubble this week.—GRAND OPERA HOUSE (P. H. Lehnen, manager): Lizzie Evans, supported by a fairly good co., appeared in *The Buchewe* 4-6 to light business. Miss Evans was warmly fitted for the character she assumed. The week was filled out by Charles Erin Verner in *Shamus O'Brien*. The audiences were not large, but were very enthusiastic in their applause. The dancing of J. E. Hawley to the music of the Irish pipers was particularly commendable. Charles Gardner this week.—CASINO (W. J. Burke, manager): Business good last week. Continuation of variety this week.—ITEMS: Manager Pierce, of the Lyceum, was called to his home on account of last week's account of the death of his mother. Mr. Pierce has the sympathy of a wide circle of friends in his bereavement.

ALBANY.—At the Leland, Minnie Mattern played an engagement of three nights and matinee, presenting in *Spite of All* and *Caprice* first three nights of last week. Miss Mattern was very cordially received, and won considerable praise for her efforts. Frank Daniels balance of the week in *Little Puck*, playing to very fair business and giving the same laughable entertainment. For the week of 11 the announcements are McKee Rankin in *The Runaway Wife* and Rose Coghlan in *Jocelyn*.—JACOBS AND PROCTOR'S OPERA HOUSE: A Soap Bubble did large business last week, and will be followed by Florence Bindley in *Dut*.

SYRACUSE.—WITTING OPERA HOUSE (P. H. Lehnen, manager): Nellie McHenry appeared before good-sized audiences 4-6. Lizzie Evans followed 7-9 to fair business.—ALHAMBRA THEATRE (Jacobs and Proctor, managers): Roscoe Light-draws large attendance 4-6. Crolius and Adkins in a repertoire of border dramas delighted the gallery 7-9; fair houses.—ITEMS: Stage Manager George H. Kierford spent the past week in town reorganizing T. J. Farron's Help co., which closed at Utica 2.

ROME.—SINK'S OPERA HOUSE (E. J. Matson, manager): Over the Garden Wall co. 7 to light business. Co. had and very indifferent performance.

AUBURN.—ACADEMY OF MUSIC (E. J. Matson, manager): T. P. and W. A. Minstrels played to a crowded house 1. The audience was not at all satisfied with the performance. Prof. Morris' horses and sleds with houses 6 and 7.

MATTAUW.—DIBLE OPERA HOUSE (W. S. Dibble, proprietor): Julie Keane to a good house 2, closing the season here, to be in readiness to join Buffalo Bill in the latter's trip to Paris.

NEWBURGH.—ACADEMY OF MUSIC (A. Stanley Wood, manager): McKee Rankin in *The Runaway Wife* to a delighted audience 4.

ROXBURY.—LISCOMB'S OPERA HOUSE (Geo. G. Liscomb, manager): Barry and Fay in *McKenna's Flirtation* to big business 4.

PENNYVAN.—OPERA HOUSE (George R. Cornwell, manager): Prof. Morris' Equine and Canine Parades to good business 4. Burr Oaks 7 to light business, co. fair.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (Wagner and Reis, managers): Charles T. Ellis and a well-selected co. in *Casper the Vindicator* to a large house 2. W. J. Scanlan in *The Irish Minstrel* packed the house to the doors 4. Maggie Mitchell pleased a large house 7, presenting *Ray* here for the first time.—ITEMS: At the close of the second act of *The Irish Minstrel* Mr. Scanlan was presented with an elegant basket of flowers by the Emerald Hose Company of Hornellville.

KINGSTON.—OPERA HOUSE (C. V. De Bo, manager): McKee Rankin, supported by a strong co. in *The Runaway Wife*, to a fair-sized audience 5. The play and players deserved a much better patronage. All the characters were well sustained.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Friebie, manager): Gillette's *Held by the Enemy* to light business 4. Charles E. Verner to a fair house 2. Louise Arnet week of 4 at popular prices to packed houses. Good satisfaction, apparently.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Maggie Mitchell in *Ray* 4. Large co., about the ratio poured in torrents. Good, excellent satisfaction, though some unfavorable comment was caused by not having any programmes in the house.

WATERTOWN.—CITY OPERA HOUSE (R. M. Gates, manager): C. L. Andrews' co. produced Michael Stroff to light business 4. Kiraly's *Water Queen* 7 to a big house. Good satisfaction.

CONHOES.—OPERA HOUSE (Callan and Powers, managers): Kate Purcell 3; good house. More co. 4-5 in repertoire; big business.

SINGHARTON.—OPERA HOUSE (J. P. R. Clark, manager): Nellie McHenry and The Troubadours in *Three of a Kind* to a very large and delighted audience 7.

CORTLAND.—CORTLAND OPERA HOUSE (Robins and Vail, managers): Only a Farmer's Daughter co. to a fair house; poor co. Thomas W. Keene 6 to big business.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Bennett-Moulton Opera co. to S. R. O. 4-6.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL (C. D. Heatt, manager): Maggie's Landing to a large and well-pleased house 4. Emma Juch Operatic co. packed the house with the *Gift of the City* 7.—ITEMS: Our local manager, Sam Miller, has the thanks of our shareholders for his endeavor in procuring the best attractions.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Disney's *Adonis* filled the house Feb. 28-March 1. The Boston Opera co. opened in *The Yeomen of the Guard* to small house and was severely criticized by the local press. They gave a fine performance of *Ruddygore* 2, but the audience was smaller than on the previous night. The co. deserved a far better reception than that accorded it here.—GRAND: Bush of *Boys* was given by a bright little co. to good business last week. The Ruling Passion opened well this week.—THE WORLD: Under the bustling management of James Geary this house has about all the business it can attend to.—The People's, Richman's and the Casino are doing good business.—ITEMS: Manager Chase A. Miller left for New York Monday evening. His brother, James, is still confined to his bed. J. L. Cain, manager of the People's, has just secured a five years' lease on the Newmarket, formerly the Coliseum, in Kansas City, and will open it about March 20. The house seats 1,200, and will be conducted as a strictly first-class comb, and specialty house.—George Buchus, of *Boys* co., has been secured for next season by Manager Friedman for the Mrs. James G. Blaine, Jr. co. George always meets with a warm reception when he comes this way.—Eddie Manning, who was called home by the fatal illness of his sister, leaves for Chicago this week.—The delegates to the American Base Ball Convention occupied boxes at the Grand Monday evening, the guests of Manager Miller.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Truett, manager): Mrs. McKee Rankin in *Golden Giant* line played a fair house 7.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Gorman's Minstrels 4 to a large and well-pleased audience. The Bostonians gave a delightful rendition of *Dorothy* 5 to a large and select house, which included several theatre parties. Hardie and Von Low in *On the Frontier* 6, for the benefit of the Champion City Guards, O. N. G., to good business.

VINDLAY.—DAVIS OPERA HOUSE (J. H. Bogher, manager): Mrs. McKee Rankin in *The Golden Giant* 9 to a fair audience 5.

DAYTON.—THE GRAND (Reim and Dickson, managers): A Tin Soldier drew large audiences 1, 2 and matinee. Arthur Dunn as *Rats* appeared to better advantage than ever before. He is a bright and clever little comedian. Co. good. An 800 audience welcomed the Bostonians 4 in *Mignon*. Gorman's Minstrels were greeted by a large and delighted audience 5.—ITEMS: Eugene Kenney, musical director of the *Chips* of the Old Block Co., has returned to his home, this city.—The new hotel at the Soldiers' Home will soon be completed, and companies

playing at Memorial Hall will not be compelled to go down to Dayton to spend the night.—Louis De Lange, of a Tin Soldier here while in the city. Mr. De Lange was a member of our Summer Opera co. several seasons ago and is very popular in Dayton.

BELLEFONTAINE.—GRAND OPERA HOUSE: Horace Lewis in *Monte Cristo* to light business last week. Very fair performance. The ocean scene was one of the finest ever seen on our stage.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Lily Clay's Gaiety co. gave a good entertainment to a big house Feb. 28. The scenery was fine in the first part. Disney in *Adonis* to a good-sized house at advanced prices 2. The Bostonians presented Dorothy to the largest and finest house of the season and at advanced prices. There was a disappointment, as could be seen by one glance at the faces of the large audience, and that was the non-appearance of Marie Stone and Tom Karl, who had been advertised to sing.

EAST LIVERPOOL.—BRUNT OPERA HOUSE (Thompson and Way, managers): Little Nugget 5 to a full house.

DAYTON.—OPERA HOUSE (Asron Jones, manager): Due: Holden's Comedy co. 4, week.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): Stetson Opera co. in *Comet* to a good house and Knickerbocker 5.—PEOPLE'S: We, Us & Co. to packed houses last week.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): Mrs. Alice Shaw, the whistling prima donna, played a small house Feb. 28. Aiden Benedict in *Monte Cristo* 1 to a good house. His support was very good.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Pat Rooney's Comedy co. to very large business 2. The Melville co. commenced an engagement 4. They are drawing full houses.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Maude Banks 2 in *Camille* delighted a fair house. Mrs. Alice Shaw's Concert co. 5 delighted an elite audience.

FISKA.—CONOVER'S OPERA HOUSE (W. S. Corover, manager): Maude Banks played a return engagement 4 to big business. Entire satisfaction, Miss Banks and W. B. Whitcomb receiving numerous curtain calls. Stetson Opera co. in *The Yeomen of the Guard* at advanced prices to fair business. Co. first-class. Miss Lamont was unable to appear, and her part was very creditably taken by Laura Millard.

MANFIELD.—OPERA HOUSE (Miller and Dittmer, hoefers, managers): Maude Banks 6 in French *Maude* to a large and appreciative audience.

BELLAIRE.—ELYNAN OPERA HOUSE (T. C. Coover, manager): The Claire Scott co. 4 to fair audience. Good co.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Bristol's Horatio to fair business 4-6.

MARION.—MUSIC HALL (James Sargeant, manager): The Edelweiss Choir did a fair business 4, 5.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): George Ober in *Dr. Jekyll and Mr. Hyde* to

W. A. Brady has dramatized "Robert Elton," and will produce it on the coast if the venture proves successful in the East.

REVEREND-SHERBOGAS OPERA HOUSE (J. M. Kellum, manager): The Wilson Theatre co. closed a season's engagement.

LA CROIXE—LA CROIXE THEATRE (F. H. Hanlon, manager): Alone in London 2 to a fair house. Excellent in a Paper Doll 4 to a splendid house and good well. Business very good.

JANESVILLE—TAPPIN'S OPERA HOUSE (J. H. Brown, manager): Kate Castleton in a Paper Doll to a large and delighted audience.—ITEM: The Janesville Specialty co., organized in Janesville, will begin their tour in.

CANADA

LONDON—GRAND OPERA HOUSE (N. A. Morkill, manager): Venona Jarbeau in Starlight to small house. Held by the Enemy did only fair business 6, 7. The co. is good throughout.

TORONTO—GRAND OPERA HOUSE: The spectacular Twelve Temptations, did big business last week.—ITEM: OPERA HOUSE: Reilly and Wood specialty, packed the house all last week.

ROCKVILLE—GRAND OPERA HOUSE (G. T. Palford, manager): Charles L. Andrews' co. presented Michael Strogoff to only a fair audience on the 6.—ITEM: THE DRAMATIC MIRROR is on sale here at H. B. Wright & Co.'s news depot.

MONTREAL—ACADEMY OF MUSIC (Henry Thomas, manager): M. Coquelin and his co. in a repertoire of French plays to very good business week 4. M. Coquelin duplicated the success of his last visit and delighted numbers of both nationalities with his performance. The supporting cast showed themselves to be clever and painstaking artists. This week Kralj's Water Queen.—THEATRE ROYAL: Sparrow and Jacobs, managers: H. E. Jacobs' Queen's Evidence co. week 4. Owing to illness, I was unfortunately unable to attend their performance, which I sincerely regret, as they were highly spoken of by the local press, and the cast contains a number of names, such as King Healy, W. McCabe and Mary Mills, who are well-known to the Montreal theatregoing public. This week, Beacon Lights.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A. M. PALMER'S THE PENMAN (Western) Co.: Peoria, Ill., March 13; Quincy, Ill., Burlington, Ia., 15, Davenport 16.

ADAMS COMPANY Co.: Jackson, Mich., March 14.

ADAMS COMPANY Co.: Bethlehem, Pa., March 14-16.

A MIDNIGHT BELL CO.: N. Y. City March 5—indefinite.

ANNIE PILEY: Nashville, Tenn., March 14-16.

A NIGHT OUT CO.: Portland, Ore., March 14—week; Astoria, Or., Tacoma, Wash., 19, Victoria, B. C., 20, Vancouver 21, New Westminster 22, Victoria 23, Port Townsend, Wash., 25, Seattle 26, 27, Ellensburg 28, 29, Yakima 30.

A BOSS KOSKEY CO.: Cleveland March 17—week.

AROUND THE WORLD IN EIGHTY DAYS CO.: Chicago March 17—week; Kalamazoo, Mich., 18, Muskegon 19, Grand Haven 20, Coldwater 21, Lansing 22, East Saginaw 23, Bay City 25, Flint 26, Port Huron 27, Ypsilanti 28, Ann Arbor 29, Adrian 30.

A LEGAL WRECK CO.: St. Louis March 17—week; Cincinnati, O., 18—week; Boston 20—week.

ANTHONY BARNES CO.: Washington March 17—week; Cumberland, Md., 18, Connellsville, Pa., 19, Franklin 20, Newville 21, Oil City 22, Warren 23.

ADONIS CO.: Olean, N. Y., March 13, Hornellsville 14, Elmira 15, Williamsport 16, Washington 18—week; Baltimore 25—week.

A BOY HERO CO.: Grand Rapids, Mich., March 17—week.

ADAMS COMPANY: Kittingburg, Pa., March 12—week.

ADAMS COMPANY: Cleveland, O., March 12—week; Jamestown, N. Y., 13—week; Hornellsville 14, Elmira 20, Utica 21, Syracuse 25—week.

A COLD DAY CO.: No. 1: Penn Yan, N. Y., March 13, Canandaigua 14, Seneca Falls 15, Auburn 16.

A NOBLE OUTCAST: Louisville March 17-19, Nashville, Tenn., 17-19.

A COLD DAY (Fisher's) Co.: Corinth, Miss., March 14, Jackson 15, Aberdeen 16, New Orleans 18—week.

A TEN SOLDIER CO.: Chicago March 17—week.

A HOLE IN THE GROUND CO.: Los Angeles, Cal., March 17—week.

ADA GILMAN: Cleveland March 17—week.

ALONE IN LONDON CO.: Muskegon, Mich., March 13, Grand Rapids 14, Saginaw 15, Bay City 16, Detroit 18-20, Cleveland 21-23.

A PARLOR MATCH CO.: Omaha, Neb., March 14-15, Council Bluffs 16, St. Joseph, Mo., 17, Kansas City 18—week; Topeka, Kas., 25, Atchison 27, Leavenworth 28.

ADAMS-COOK CO.: Elizabeth, N. J., March 14—week; Trenton 15—week; Poughkeepsie, N. Y., 25—week.

BALDWIN COMEDY CO.: Rock Island, Ill., March 17—week; Rockford, Ill., 18—week; Jackson, Mich., 25—week.

BETH SCHWARTZ: Vermont, Ill., March 17—week; Monmouth 18—week; Moline 25-27, Milledgeville, Ga., 28-30.

BOOTH-BARRETT CO.: New Haven, Ct., March 13, Hartford 14, Holyoke, Mass., 15, Springfield 16, Providence, R. I., 18—week; Brooklyn, E. D., 25—week.

BLACK FLAG CO.: Bloomington, Ill., March 13, Decatur 14, Marton 15, Terre Haute, Ind., 16.

BROWN'S COMEDY CO.: Sidney, O., March 11—week.

BALDWIN-MELVILLE CO.: Evansville, Ind., March 11—week.

BUNCH OF KEYS CO.: Louisville March 11—week.

BUNCH OF KEYS (Marietta Nash) Co.: Hamilton, Can., March 11—week.

BASTY-DAVIS CO.: St. Joseph, Mo., March 11—week.

BLACK CROOK CO.: Indianapolis, Ind., March 14-16, Cincinnati, O., 18—week.

BARRY-PAY CO.: Rochester, N. Y., March 14-16, Syracuse 18-20, Buffalo 21-23.

BURN OAKS CO.: Utica, N. Y., March 14-16, Brooklyn 18—week.

COQUELIN CO.: Boston March 17—week; Toronto 18-20, Buffalo 21-23.

CHARLES T. ELLIS: Providence, R. I., March 17—week.

CHARLES A. GARDNER: Rochester, N. Y., March 17-19, Syracuse 24-26.

CHICAGO COMEDY (Anderson) Co.: Fortville, Ind., March 17—week.

CONSAIR-EVANGELINE CO.: N. Y. City March 17—two weeks.

C. B. PALMER: Connellsville, Pa., March 17—week.

CLARA HARRIS: Leavenworth, Kas., 17, Topeka 14, Sedalia, Mo., 16, St. Louis 18—week; Baltimore 25—week.

CRYSTAL SLIPPER CO.: Milwaukee March 17—week; Detroit 18—week; Cleveland 25—week.

CRESTON CLARKE: Springfield, Ill., March 13, 14, Milwaukee, Wis., 15, 16, Oshkosh 18, Madison 19, Janesville 20, Rockford, Ill., 23, Chicago 25—week.

CLARA TANNER: Milwaukee March 17—week.

CHARLOTTE THOMPSON: Buffalo, N. Y., March 17—week.

CHARLES E. VERNER: Syracuse, N. Y., March 17-19.

CORNER GROCERY CO.: Junction City, Kas., March 13, Clay Centre 16, Herington 18, McPherson 20, Hutchinson 20, Newton 21, Wichita 22, Kingman 23, Caldwell 25, Wellington 26, Winfield 27, Arkansas City 28, El Dorado 29, Larned 30.

CHIP OF THE OLD BLOCK CO.: Columbus, O., March 17—week; Toledo 18—week; Cleveland 25—week.

DAN SULLY: Boston March 17—week.

DORR DAVIDSON: Prairie du Chien, Wis., March 17, Fond du Lac 15, Kenosha 16, Chicago 18—two weeks.

DENNIS THOMPSON: N. Y. City Aug. 30—indefinite.

DARK SECRET CO.: Philadelphia March 17—week; N. Y. City 18—two weeks.

DANIEL BOONE CO.: Ansonia, Ct., March 17, Naugatuck 14, New Britain 15, Willimantic 16.

E. H. SOUTHERS: Lexington, Ky., March 14, Louisville 15-16.

EMMA FRANK'S DOT CO.: Albany, N. Y., March 11—week; Utica 18-20, Syracuse 21-23, Lynn, Mass., 23-27, New Haven, Ct., 28-30.

EDWIN F. MAYO: Paterson, N. J., March 14-16, Syracuse 15, 16-18, Salamanca 21, Ashtabula, O., 22, Sandusky 23, Toledo 25—week.

EDWIN STUART: Michigan City, Ind., March 17—week.

EFFIE ELLIS: Denver, Col., March 17—week; Colorado Springs 18, Pueblo 19, Leadville 21, 22, Salida 23, Salt Lake City, Utah, 25, 27.

EMMA KENDALL: Burlington, Ia., March 13, Davenport 14, Dubuque 15, Clinton 16, Moline, Ill., 18.

EUNICE GOODRICH: Winfield, Kas., March 17—week; A: Kansas City 18—week; Wichita 25—week.

FREDERICK BRAYTON: Newark, N. J., March 17—week; N. Y. City 25—week.

FRANCESKA REDDING: Newburg, N. Y., March 17—week.

PAUST BURLESQUE CO.: Cleveland March 18—week.

PAT MEN'S CLUB CO.: Lynn, Mass., March 11-13, Bridgeport, Ct., 15-16.

FRANK MAYO: Chicago March 11—week.

FANTASMA CO.: Sioux City, Ia., March 13-16, Minneapolis, Minn., 18—week.

PLOV CROWELL: Beaver Falls, Pa., March 11—week; East Liverpool, O., 18—week; Wellsville 25-27.

PAT CO.: Philadelphia March 11—week; Washington 18—week; Baltimore 25—week.

FREDERICK LORANGER: Laingsburg, Mich., March 12-14, Carson City, N. Y., 15.

FRANK DANIELS: Brooklyn, E. D., March 11—week.

PACIFIC HAMILTON: De Kalb, Ill., March 11—week.

FLORENCE COMEDY CO.: Wheeling, W. Va., March 12, 14, Youngstown, O., 15, McKeesport, Pa., 16, Pittsburgh 18—week; Newark, N. J., 25—week.

FANNY DAVENPORT: Cincinnati March 11—week.

GEORGE OBER: Wheeling, W. Va., March 11-13, Hamilton, O., 17.

GRAY-STEPHENS CO.: New Castle, Pa., March 11-13, McKeesport 14-16.

GRISMER-DAVIES CO.: San Francisco March 11—week.

GOLDEN GIANT MINE CO.: Cincinnati March 11—week.

GRAMMAR EARLE: Forest, O., March 11—week.

HELD BY THE ENEMY (Eastern) Co.: Kingston, Can., March 13, Brookfield, Ia., Chicago 15, 16.

HELD BY THE ENEMY (Western) Co.: N. Y. City March 11—week; Newburg, N. Y., 15, Albany 19, 20, Amsterdam 21, Poughkeepsie 22, N. Y. City 25—week.

HELEN BARRY: Chicago March 4—two weeks.

HE, SHE, HIM AND HER CO.: Jersey City, N. J., March 11—week.

HALLIE-HART CO.: Philadelphia March 11—week; Baltimore 18—week; N. Y. City 25—week.

HOLDEN COMEDY CO.: Hamilton, O., March 11—week.

HATTIE BERNARD-CHASE: Shamokin, Pa., March 13, Sunbury 14, Milton 15, Danville 16, Hazleton 17, Mauch Chunk 18, Mahanoy City 20, Lancaster 21, Bristol 26, Burlington, N. J., 27, Salem 28, Bridgeton 29, Vineland 30.

HARME-VON LEER CO.: Danville, Ill., March 14.

HOOVER-BLIND CO.: Hoboken, N. J., March 11—week; N. Y. City 18—week.

IN THE RANKS CO.: Philadelphia March 11—week.

IDA VAN COURTLAND: Elkhart, Ill., March 11—week.

IUV LEAF CO.: Brooklyn, E. D., March 11—week.

JAMES A. HERNE'S DRIFTING APART CO.: N. Y. City March 4—four weeks.

JULIA MARLOWE: Chicago March 11—week.

J. J. DOWLING: N. Y. City March 11—week; Hoboken, N. J., 12—week; Brooklyn, N. Y., 25—week.

JOLLY VOYAGERS CO.: Texarkana, Tex., March 13, 14.

J. B. POLK: Philadelphia March 11—week.

J. K. ENMETT: Butte City, Mont., March 12, 13, Salt Lake City, Utah, 15, 16.

JAMES WAINWRIGHT CO.: Hannibal, Mo., March 13, Keokuk, Ia., 14, Peoria, Ill., 15, Bloomington 16, Chicago 18—two weeks.

JAMES H. WALLACE: Pittsburg, Pa., March 11—week.

JOSEPH MURPHY: Buffalo, N. Y., March 11—week.

JOHN DILLON: La Crosse, Wis., March 13, McGregor, Ia., 14, Decorah 15, Independence 16, Cedar Rapids 18.

JARREAU COMEDY CO.: East Saginaw, Mich., March 13, Detroit 14-16, Buffalo, N. Y., 18-20.

KATE CASTLETON: Des Moines, Ia., March 13, 14, Oskaloosa 15, Ottumwa 16, Keokuk 18, Quincy, Ill., 19.

KREE IT DARK CO.: Washington March 11—week.

KATE PUTNAM: St. Louis March 11—week; Chicago 18—week.

KITTIE RHODES: Norristown, Pa., March 11—week.

KATE PURSELL: Brooklyn, N. Y., March 11—week.

LABADIE-ROWE CO.: Bridgeport, N. J., March 13, 14, Millville 15, 16.

LESLIE DAVIS: Rockford, Ill., March 17-19; Logansport, Ind., 18—week; Warsaw 25—week.

LOST IN LONDON CO.: Oil City, Pa., March 13, New Castle 14, Butler 15, Indiana 16, Johnstown 18, Altoona 19, Tyrone 20, Williamsport 21, Harrisburg 22, York 23, Columbia 25, Reading 26, Norristown 27, Port Jervis, N. Y., 28, Bethlehem 29.

LEWIS MORRISON: Philadelphia Feb. 11—March 16.

LOST IN NEW YORK CO.: Chicago March 11—week.

LOTTA: Kansas City March 11—week.

LOUISE AARON: Rome, N. Y., March 11—week; Oneida 18—week.

LIZZIE EVANS: Philadelphia, Pa., March 18—week; Pottsville 27, Williamsport 28, Wilkesbarre 27, Pittston 28, Carbonate 29, Binghamton, N. Y., 30.

LIGHTS AND SHADOWS CO.: Philadelphia March 11—week.

LYDIA THOMPSON: Lincoln, Neb., March 13, Omaha 14-16.

LYEUN THEATRE WIFE CO.: Detroit March 11-13, Toledo, O., 14, Dayton 15, 16, Indianapolis, Ind., 18-20, Columbus, O., 21-23, Louisville, Ky., 26-28.

LE VOYAGE EN SUISSE CO.: Lawrence, Mass., March 13, Lowell 14, Salem 15, Amesbury 16, Waltham 18, Woonsocket, R. I., 19, Pawtucket 20, Springfield, Mass., 21, Pittsfield 22, Gloucester 23.

LILLIAN KENNEDY: Bristol, Pa., March 13, Mount Holly, N. J., 14, Port Jervis, N. Y., 15, Burlington, N. Y., 16, Sing Sing, N. Y., 18, Peekskill 19, Rondout 20, Kingston 21, Saugerties 22, Matteawan 23.

LIGHTS OF LONDON CO.: N. Y. City March 11—week.

LITTLE NIGHT CO.: Franklin, Ind., March 13, Shelbyville 14, Lebanon 15, Frankfort 16.

LYON COMEDY CO.: Pekin, Ill., March 11—week; Canton 18—week.

MAURICE BAYNE: Youngstown, O., March 13.

MAUDE ATKINSON: Ocala, Fla., March 11—week; Leesburg 13, Orlando 16, Sanford 22, 23.

MAGGIE MITCHELL: Utica, N. Y., March 13, Cortland 14, Catskill 15, Gloversville 16, Troy 18, 19, Pittsfield, Mass., 20, Northampton 21, Holyoke 22, Springfield 23, New London, Conn., 25, Woonsocket, R. I., 26, Taunton, Mass., 27, Salem 28, Lynn 29, Chelsea 30.

MARGARET MATHER: Waterbury, Ct., March 13.

MEVILLE DRAMATIC CO.: Chillicothe, O., March 11—week; Springfield 18—week.

MNE. JANAUSCHKE: Omaha, Neb., March 10-13, Fremont 14, Hastings 15, Grand Island 16, Platt 18, Cheyenne, Wyo., 19, Salt Lake City 20, Virginia 21, Reno, Nev., 22, Carson City 23, Virginia City 24, 25, San Francisco, N. J., March 13.

MURRAY AND MURPHY: Trenton, N. J., March 13.

MURRAY AND MURPHY: Port Jervis, N. Y., 13, Binghamton 14, Auburn 15, Gloversville 16, Troy 20, Oswego 21, Watertown 22, Utica 23, Poughkeepsie 25, Newburgh 26, Yonkers 27, Hartford, Ct., 28-30.

MONTE CRISTO (London) Co.: Evansville, Ind., March 11—week.

MONTE CRISTO (Alden Benedict) Co.: Franklin, Pa., March 13, Titusville 14, Dunkirk, N. Y., 15, Lockport 16, Brockport 17, Mt. Morris 19, Olean 20, Elmira 21, Corning 22, Elmira 23, Binghamton 24, Carbonate 25, Wilkesbarre, Pa., 27, Pittsburg 28, Plymouth 29, Williamsport 30.

MONTE CRISTO (James O'Neill) Co.: St. Louis March 11—week.

MONROE-RICE CO.: Troy, N. Y., March 11—week.

MRS. LANGTRY: N. Y. City March 11—week; Kanawha 18—week; Milwaukee 25—week.

MATTIE VACKERS: Milwaukee, Pa., March 13.

MAY BRIDGEMAN: Shelbyville, Tenn., March 11—week.

MME. NEUVILLE: Indianapolis, Ind., March 11—week.

MICHAEL STROGOFF CO.: St. Catherine's, Can., March 14, Hamilton 15, 16, Guelph 17, Brantford 18, St. Thomas 19, London 21, 22, Chatham 24, Atlanta 25, 26, Birmingham, Ala., 28, Tuscaloosa 29, 30.

MRS. POTTER: Bridgeport, Ct., March 13, New Haven 14, Waterbury 15, Yonkers, N. Y., 16, Brooklyn, E. D., 18—week; Harlem 25—week.

N. C. GOODWIN: N. Y. City March 4—indefinite.

NATURAL GAS CO.: Philadelphia March 11—week.

NATURAL GAS CO.: Hartford, Conn., March 11—week.

N. Y. CITY THEATRE: Hartford, O., 18—week.

NORFOLK SCHOOL CO.: Bridgeport, N. J., March 13, 14, Millville 15, 16.

NEELY GRANGER: Atlanta, Ga., N. J., March 14-16.

NEIL BURGESS: N. Y. City March 4—indefinite.

OLD FINE CO.: New Britain, Conn., March 11-13.

WINDST. CO.: Torrington, Conn., March 11-13.

OVER THE GARDEN WALL CO.: Philadelphia March 11—week.

ONE OF THE BRAVEST CO.: Galveston, Tex., March 12-16, Houston 18, 19, San Antonio 21, 22, Austin 23, 24.

ONE OF THE FINEST CO.: Brooklyn, E. D., March 11—week.

OLIVER BYRON: St. Louis March 11—week; Chicago 18—week; Port Wayne, Ind., 15, Kenton, O., 25, Bellefontaine 27, Springfield 28, Dayton 29, Hamilton 30.

ONLY A FARMER'S DAUGHTER CO.: LeRoy, N. Y., March 13.

OLIVER W. WREN: Coldbrook, Vt., March 13, Groveton 14, Lancaster 15, Littleton 16.

PECK'S BAD BOY (Atkinson) Co.: Paterson, N. J., March 11-13, Reading, Pa., 14-16.

PAUL KAUFAR CO.: Chicago March 11—week.

PRESCOTT-MCLEAN CO.: Goldsboro, N. C., March 13, Raleigh 14, Danville, Va., 15, 16, Lynchburg 18, 19, Roanoke 20, Staunton 21, 22, Charlottesville 23, Richmond 25, 26, Fredericksburg 27, Hagerstown, Md., 28, Williamsport, Pa., 29, Harrisburg, 30.

PAT ROONEY: Bradford, Pa., March 25.

P. F. BAKER: Atlanta, Ga., March 15.

PRIVATE SECRETARY: Co.: Amsterdam, N. Y., March 13, Schenectady 15.

PAT MULDOON COMEDY CO.: Mansfield, O., March 14, Massillon 16, Akron 19, Ravenna 20, Alliance 21, Rochester, Pa., 22.

PEOPLE'S THEATRE (G. A. Hill's) Co.: Brooklyn, N. Y., March 11—week.

PEOPLE'S THEATRE (Rockwell) Co.: Palmer, Mass., March 11—week.

QUEEN'S EVIDENCE CO.: Toronto, Can., March 11—week.

ROMAN RYE CO.: Buffalo, N. Y., March 11—week; N. Y. City 18—week.

ROYCE-LANSING CO.: San Luis Obispo, Cal., March 15, 16.

ROBERT DOWLING: Dubuque, Ia., March 16, Chicago 18—week; Cincinnati 25—week.

ROBERT MASTELL: Brooklyn, N. Y., March 11—week.

ROBINSON-CRANE CO.: Pittsburg March 11—week.

REUBEN GLUE CO.: Louisville March 11—week.

ROSINA VOKES: Oswego, N. Y., March 11, Rochester 14.

ROLAND REED: Chicago March 11—week.

RENTFROW'S PATHFINDERS: Streator, Ill., March 11—week.

RANCH KING CO.: Toledo, O., March 11—week.

RANCH CO.: Rochester, N. Y., March 13, Dover 14, Portsmouth 15, Chelsea, Mass., 16, Lawrence 17, Attleboro 19, Fall River 20, Newport, R. I., 21, Westerly 22, Lynn 23.

RICHARD MANSFIELD: London, Eng., indefinite.

REIDUNO-BARRY CO.: N. Y. City March 11—week.

SOAP BUBBLE CO.: Rochester, N. Y., March 11—week.

S. SMITH RUSSELL: San Francisco March 11—two weeks; Stockton 20, Sacramento 26, 27, Oakland 28, 29, Marysville 30.

SKIPPED BY THE LIGHT OF THE MOON CO.: Petersburg, Va., March 13, Trenton, N. J., 14-16, New Brunswick 18, Danbury, Ct., 19, Waterbury 20, Winsted 21, Danielsonville 22, Norwich 23, Franklin, Mass., 25, Webster 26, Attleboro 27, Milford 28, Clinton 29, Marlboro 30.

SALLIE HINTON: Bellaire, O., March 11—week; Martin's Ferry 18—week.

SHE (Gillette) Co.: Louisville March 11—week.

SCOTT GUNN: Steelville, Mo., March 11—week.

ST. PERKINS CO.: Alexandria, Va., March 13, Annapolis, Md., 14, Frederick 15, Bristol, Pa., 16.

STANDARD THEATRE (Ramage and Freeman) Co.: Sioux City, Ia., March 11—week; Mankato, Minn., 18—week.

SACQUES OF A GREAT CITY CO.: Helena, Ark., March 14, Pine Bluff 15, Little Rock 16, Fort Smith 18, Springfield, Mo., 19, Fort Scott, Kas., 20, Sedalia, Mo., 21, Leavenworth, Kas., 22, Topeka 23, Kansas City 25—week.

SWEET LAVENDER (Field-Frohman) Co.: Concord, N. H., March 13, Salem, Mass., 14, Lynn 15, 16.

SIBERIA CO.: Houston, Tex., March 13, 14, San Antonio 15, 16, Austin 18, 19, Fort Worth 21, Dallas 22, 23, Moberly, Mo., 25, Sedalia 26, Hannibal 27, Quincy, Ill., 28, Peoria 29, 30.

SEYMOUR-STRAITON CO.: Bennington, Vt., March 11—week.

THEODORA CO.: Shreveport, La., March 13, Marshall, Tex., 14, Dallas 15, 16, Paris 18, Denison 19, Sherman 20, Fort Worth 21.

THE DARK SIDE OF A GREAT CITY CO.: Detroit, Mich., March 11—week.

TWO SISTERS CO.: Indianapolis, Ind., March 11-13, Dayton, O., 14, Chillicothe 15, 16, Cincinnati 18—week; Cleveland 25—week.

THE STOWAWAY CO.: Lowell, Mass., March 14, Lawrence 15, Marlboro 16, N. Y. City 18—week; Pittsburg 25—week.

TESSIE DEAGLE: Port Jervis, N. Y., March 11-14.

TWO JOHNS CO.: Westford, Mass., March 13, Duluth 15, 16, Hot Springs, Ark., 19, Pine Bluff 19, Little Rock 20, Fort Smith 21, Springfield, Mo., 22, Fort Scott, Kas., 23, Kansas City 25—week.

TERRY THE SWELL CO.: Cincinnati March 14-16, St. Louis 18—week.

TAVERNIER CO.: Elkhart, Ind., March 11—week.

THE TWELVE TEMPTATIONS CO.: Pittsburg March 11—week.

THEODORE HAMILTON: Denison, Tex., March 13, Sherman 14, McKinney 15, Marshall 16, Texarkana 18, Hot Springs 19, 20, Little Rock 21-23.

TWO OLD CRONIES CO.: Chelsea, Mass., March 13, Marblehead 14, Beverly 15, Gloucester 16, Amesbury 18, Lowell 19, Keene 21, Lawrence 22, Haverhill 23.

TRUE IRISH HEARTS CO.: Brooklyn, N. Y., March 11—week; Lynn, Mass., 12-20, South Framingham 21, Marlboro 22, Fall River 23.

THOMAS W. KEENE: Baltimore March 11—week; Newark, N. J., 15—week.

THE RULING PASSION CO.: Hastings, Neb., March 13, Omaha 14, 15.

THE PUGITIVE CO.: Philadelphia, Pa., March 11—week.

THE STILL ALARM CO.: Minneapolis, Minn., March 11—week; St. Paul 18—week.

THE MAIN LINE CO.: Brooklyn, N. Y., March 11—week.

UNDER THE LASH CO.: Salem, N. J., March 16.

ULLIEAERSTROM: Brockton, Mass., March 11—week; Woonster 18—week; Waterbury, Ct., March 25—week.

UNCLE TOM'S CABIN (Rusko-Swift) Co.: Ripon, Wis., March 13, Berlin 14, Oskosh 16.

W. E. & CO.: Akron, O., March 13.

W. S. SCANLAN: Cohoes, N. Y., March 13, Saratoga 14, Poughkeepsie 15, Newburg 16, N. Y. City 18—week.

WHITE SLAVE CO.: Boston March 11—week.

WORLD (J. Z. Little) Co.: Paducah, Ky., March 14, Owensboro 15, Princeton, Ind., 16, St. Louis 25—week.

WATER QUEEN CO.: Burlington, Vt., March 13, Manchester, N. H., 19, 20, Pittsburg, Mass., 21, Amesbury 22, Salem 23, Lynn 25, Fall River 26, New Bedford 27, Meriden, Conn., 28, New Haven 29.

ZITKA CO.: Newark, N. J., March 11—week.

Zozo Co.: Providence, R. I., March 11-12, Worcester, Mass., 14-16, South Framingham 18, Marlboro 19, Lynn 21, 22, Portland, Me., 23.

LONDON GAIETY BURLESQUE CO.: N. Y. City Feb. 23—four weeks.

LITTLE TYCOON (Spencer) Co.: San Francisco March 18—three weeks.

MRS. SHAW CONCERT CO.: Indianapolis, Ind., March 13, Terre Haute 14, Evansville 15, Danville 16.

MACCOLLIN OPERA CO.: San Antonio, Tex., March 13-14, Austin 15, 16, Temple 18, Belton 19, Waco 20-22, Corsicana 23, Tyler 25, 26, Palestine 27, 28, Shreveport, La., 29, 30.

MCGHEENY FAMILY: Port Edward, N. Y., March 13, Whitehall 14, Ticonderoga 15, Port Henry 16, Keeseville 18, Plattsburg 19, Malone 20, 21, Ogdensburg 22, 23, Potsdam 25, Canton 26, Gouverneur 27, Antwerp 28, Watertown 29, 30.

MRS. FAY'S CONCERT CO.: Barnesville, O., March 13, Zanesville 14, McCollinsville 15, Marietta 16, Parkersburg, W. Va., 18.

MCCALLA'S CO.: N. Y. City March 11—indefinite.

NASHVILLE STUDENTS CO.: Okaloosa March 13, Knoxville 14, Pella 15, Newton 16, Colfax 18, Adel 19, Indianola 20, Des Moines 21, Stuart 22, Atlantic 23, Council Bluffs 25.

NILES FAMILY: Bushannon, W. Va., March 13, Clarksville 14, Morgantown 15, Fairmont 16, Clarksburg, O., 18, Cambridge 20, Washington, Pa., 21, Cannonsburg 22, Waynesburg 23, Burgettstown 25, Pittsburg 26, 27, Beaver Falls 28, New Brighton 29-30.

ONIDE MUSIN CONCERT CO.: Helena, Mont., March 13, 14, Spokane Falls, Wash., 16, Portland, Ore., 18, Astoria 19, Tacoma, Wash., 21, Seattle 22, Victoria, B. C., 23, Portland, Ore., 25, 26.

PEARL OF PINKIN CO.: Boston March 11—two weeks.

RHONDA GLEE SOCIETY: Pittsburg, Pa., March 18, Scranton 19, Providence, R. I., 20, Olyphant, Pa., 21, Carbondale 22, Plymouth 23.

SAID PASHA OPERA CO.: Brooklyn, N. Y., March 11—week.

SETON OPERA CO.: Battle Creek, Mich., March 13, Lansing 14, Bay City 15, East Saginaw 16, Grand Rapids 18, 19, Kalamazoo 20, Muskegon 21.

SWEDISH LADIES' CONCERT CO.: East Saginaw, Mich., March 13, Grand Rapids 14, 15, South Bend, Ind., 16, Coldwater, Mich., 18, Chicago, Ill., 19, 20, Joliet 21, Gibson 22, Paxton 23, St. Louis 25, Quincy 26, Burlington, Ia., 27, Galesburg, Ill., 28, Moline 29, Clinton, Ia., 30.

THE YEOMEN OF THE GUARD (Aronson) Co.: Boston Feb. 11—five weeks.

WILBUR OPERA CO.: Bangor, Me., March 11—week; Lewiston 18—week.

MINSTRELS.

BEACH-BOWERS MINSTRELS: New Albany, Ind., March 14, Madison 15.

FIELD'S MINSTRELS: Greenfield, Mass., March 13, Northampton 14, Chicopee 16.

GERMAN BROS' MINSTRELS: St. Joseph, Mo., March 14, Topeka, Kas., 15, Atchison 16, Leavenworth 18, GEORGE WILSON'S MINSTRELS: Andover, Ill., March 13, Elgin 14, Pullman 15, Battle Creek, Mich., 16, GOODYEAR, COOK AND DILLON'S MINSTRELS: Butte City, Mont., March 11—week.

GORTON'S MINSTRELS: Russellville, Ky., March 13, Clarksville, Tenn., 14, Princeton, Ky., 15, Hopkinsville 16.

HEWITT'S MINSTRELS: Austin, Tex., March 14, Bastrop 15, Temple 16.

HAVERLY-CLEVELAND MINSTRELS: Philadelphia March 11—week.

HI HENRY'S MINSTRELS: Key Port, N. J., March 13, Long Branch 14, Perth Amboy 15, Passaic 16, Hackensack 18, Nyack, N. Y., 19.

JOHN'S BLACK BOY MINSTRELS: San Francisco Feb. 18—indefinite.

JOHNSON AND SLAVIN'S MINSTRELS: Springfield March 13, Portsmouth 14, Lexington, Ky., 15, Chattanooga, Tenn., 16.

MCCABE AND YOUNG'S MINSTRELS: Macon, Ga., March 13, Columbus 14, Atlanta 15, 16, Savannah 19-21.

RICE-SHEPARD MINSTRELS: Philadelphia March 11—week.

THATCHER, PRINCE AND WEST'S MINSTRELS: Hartford, Ct., March 13, New Britain 14.

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ENGLISH FOLLY CO.: Newark, N. J., March 11—week.

GUS HILL CO.: N. Y. City March 11—week.

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HARRY KERNELL CO.: San Francisco March 4—two weeks.</

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The play is pleasing for the truth of its characterizations and the realistic scent and flavor of country life that pervade its scenes and incidents, the race scene in the last act being a capital bit of stage mechanism, showing real horses running at full speed. The piece was received with demonstrations of approval and will unquestionably have a profitable career.—*N. Y. Daily Tribune*.

The play tells a pretty story of New Eng-

land life and will no doubt run for a very long time. The race course in the last act, with three horses galloping at full speed, is one of the most realistic scenes yet seen in New York.—*Morning Journal*.

The County Fair certainly scored a hit. The effect in the last act, where the horses seem to be actually racing, created immense enthusiasm, and is sure to be town talk before many days.—*The Press*.

Full of rural quality and homely charm. The County Fair is a success.—*N. Y. World*.

The horse race scene in *The County Fair* is one of the most stirring pieces of stage realism ever seen.—*N. Y. Sun*.

A hit, a palpable hit. The play, as a picture of country life Down East, has never

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